VOGUE

75¢
OCT. 1

time for beauty

quick and easy ways to look terrific day and night

a great beauty's timetable:
her hair and makeup secrets...her special kind of fashion...tips for you and you and you

your skin:
what a good dermatologist can do for you

exercise: what you don't know can hurt you

Joan Didion's living/working house

super-dash: men's robes made for women

the new success crowd in movies, music, books, shows



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AVEDON

COVER: Karen Graham, super-model—leading the way in Vogue's Time for Beauty issue. Here, Karen wears the Marabou-sleeved wool cardigan you'll see on page 106. Milena Mosele; about $145. Elizabeth Arden Salons; Eleganza, Millburn, N.J.; Lou Lattimore; May D & F. Bulgari earrings. . . . Karen's super-makeup for evening, by Estée Lauder: Plum Raisin Shadow in the crease of the eye, Snowy Beige above, Raven Black Mascara on upper and lower lashes, and Rosewood Re-Nutriv Lipstick. Suga Coif.

FASHION

93 Vogue's Point of View: Time and Beauty
94–99 The impact of a modern beauty . . . color . . . dash . . . super-model Karen Graham leads the way
106–115 Dressing to size, dressing to type: Karen Graham in small-scaled separates and a narrow sweater-dress for day; the little minks—the blouson, the wrap-and-tie; sweater-dressing at night; the small big-evening dress with bareness and glitter
122–125 Lives of a Blonde . . . Dina Merrill
132–139 The New Ease In Fur—day and night: the cardigan jacket in sable, blond fox. The wrap-and-tie in fisher, sealskin, white mink . . . black mink and the little black dress at night
142 New Chanel dazzle: the black sequin pants suit
150–157 The super-allure of men's robes made for women . . . and the black nightdress

HEALTH AND BEAUTY

40 Ready Beauty
50 Beauty Checkout: Caring for Famous Faces—East and West
54 Beauty Checkout: Volcanic Ashes for Your Hair; Down to Earth; Sea Salt for Your Bath
102–105 Karen Graham's 25-Minute Hair and Makeup Routine
126–131 Blondness—now is the moment and it's easier than ever
140–143 Have You a Minute?—how to make every second work for you, your figure, your face, your hair
143 Perfume news: Chanel #19 comes to town
144 Your Skin: What a Dermatologist Can Do for Your Looks. By Rosemary Blackmon
145 Your Body: Exercise—what you don't know can hurt you. By Lydia McClean

FEATURES

58 Where Is Music Going? By Virgil Thomson
84 Election Countdown '72. By Elizabeth Hardwick
101 Karen Graham—The Private Life of a Public Beauty. By Kate Lloyd
116 Dear Beauty Business: Stop Telling Me the Truth and Let Me Buy a Dream. By Helen Van Slyke
118 People Are Talking About . . . "Young Winston"
120 Who? The Game of Identifying the Success Crowd
162 I was 40 . . . so I wrote a best seller: An Interview with Marilyn Durham. By James M. G. Norwood

FASHIONS IN LIVING

146–149 The California House of Joan Didion and John Gregory Dunne
158 Silver's New Love-light: Ivory

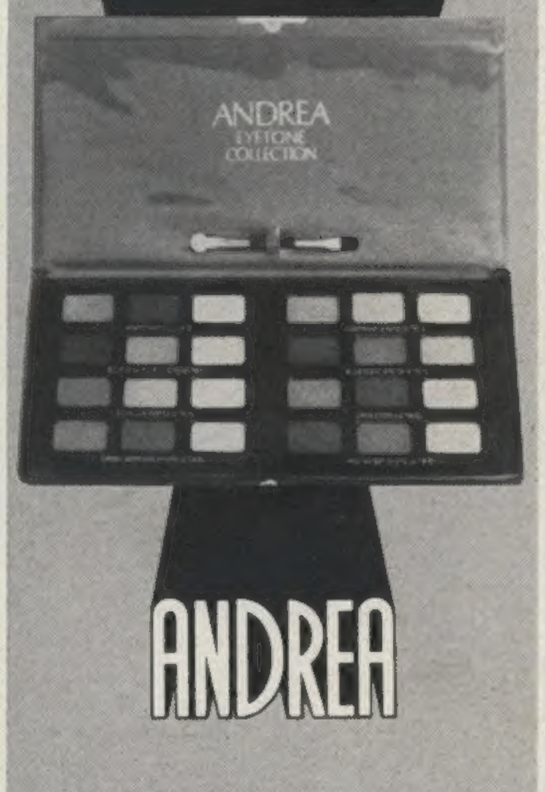
REGULAR FEATURES

64 Vogue Horoscope: John Lennon. By Maria Elise Crummere
70 Vogue Travel: Haiti. By Mary McFadden
74 Vogue Books
76 Vogue Movies
78 Vogue Television
80 Vogue Music
82 Vogue Health. By Melva Weber
86 Vogue Living. By Mary Scott Welch
89 Vogue Observations
91 Vogue Boutique
160 Vogue Food. By Maxime McKendry
165 Vogue's School Directory

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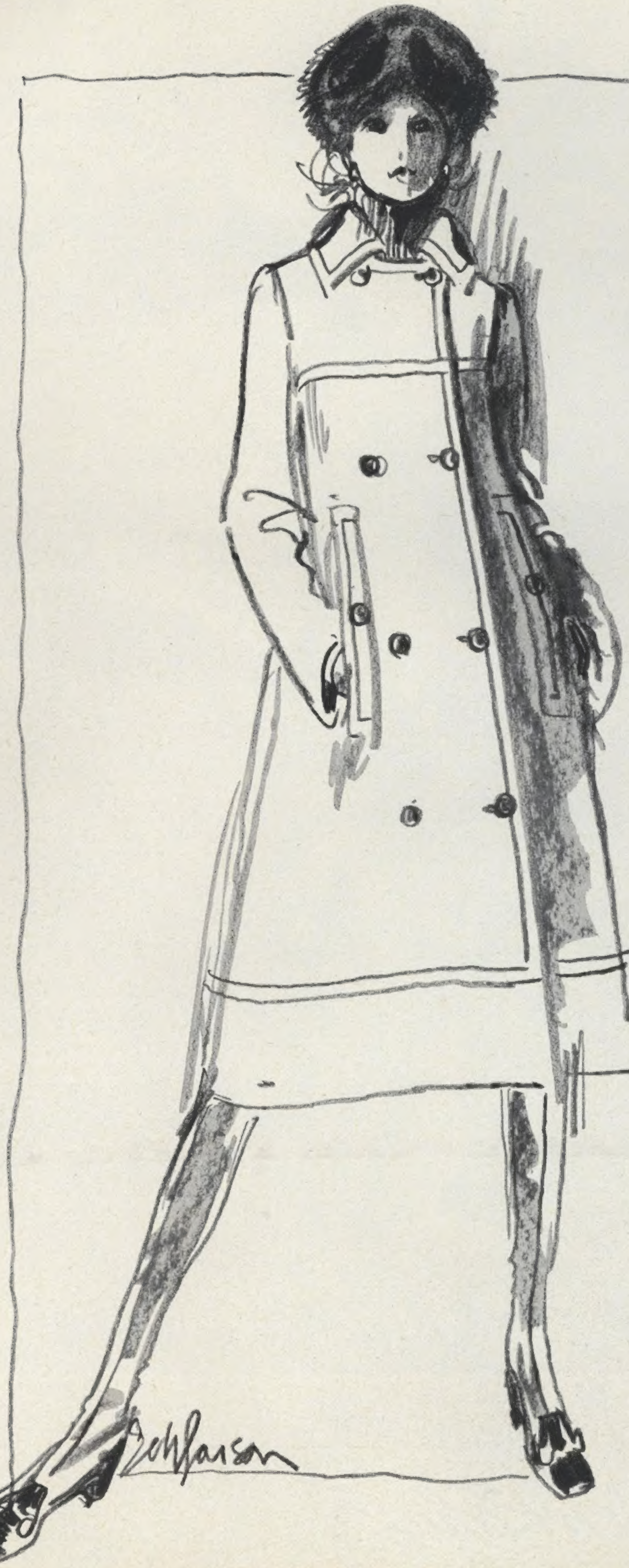
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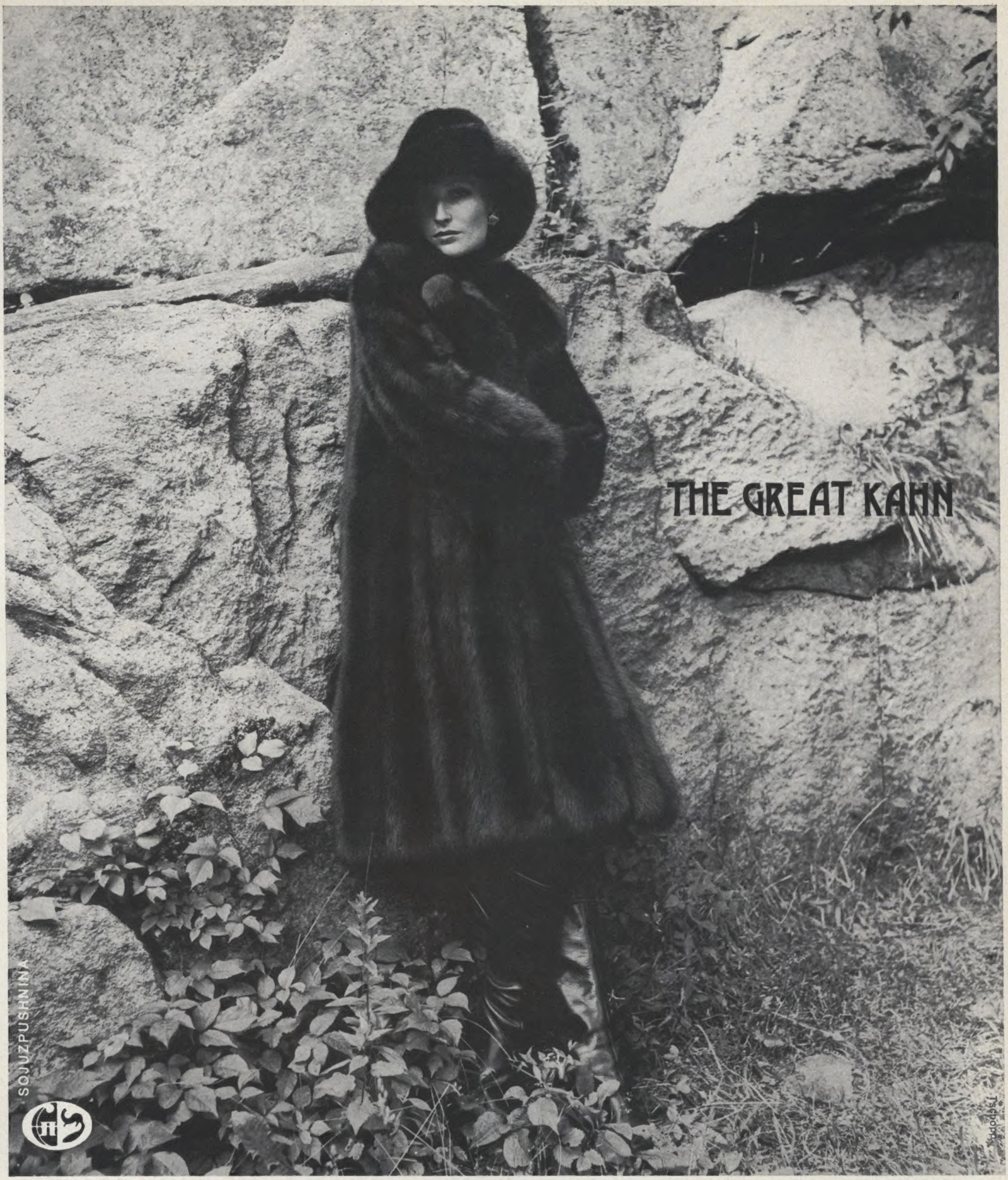
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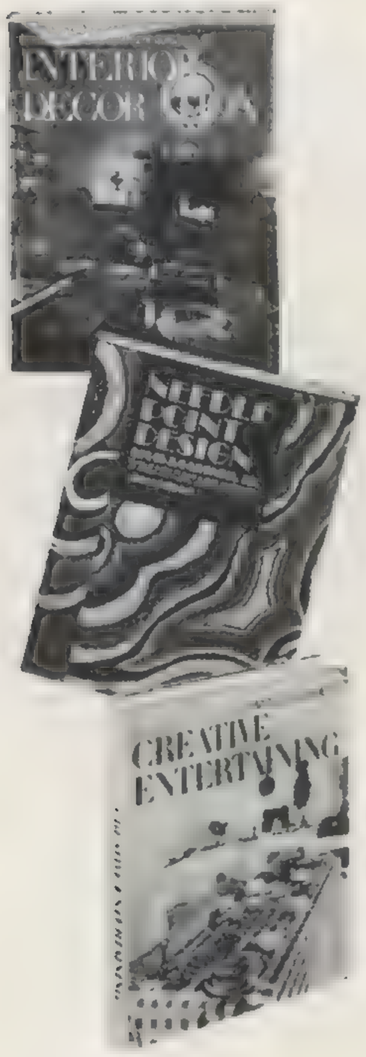
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Emba is the mink. The ultimate mink.

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Now consider. An Emba mink is beautiful. Warm. Crushable. Stylish. Re-stylable. And will not only outlast your next ten cloth coats, but your husband's next five cars as well.

Indulge yourself in an Emba mink. Now.

And while your friends are all congratulating you on your good fortune, you can congratulate yourself on your good sense.

EMBA

The American Mink

Autumn Haze®, Emba® natural brown mink coat designed by Jerry Sorbora for Ben Kahn Furs, New York.

®Trademark Emba Mink Breeders Association

YOU'VE COME TO A PAGE WORTH TEARING OUT. RONA.

THREE PART COSTUME IN IMPORTED RIBBED SWEATER KNIT OF 90% ACRYLIC AND 10% WOOL, WITH POLYESTER SHIRT. DESIGNED BY MARIO FORTE. IN BEIGE, LIGHT BLUE OR CORAL. SIZES 8 TO 20. ABOUT $120.* FOR STORE NEAREST YOU WRITE RONA, INC., 498 SEVENTH AVENUE, NEW YORK 10018



A DIVISION OF GENESCO THE APPAREL COMPANY

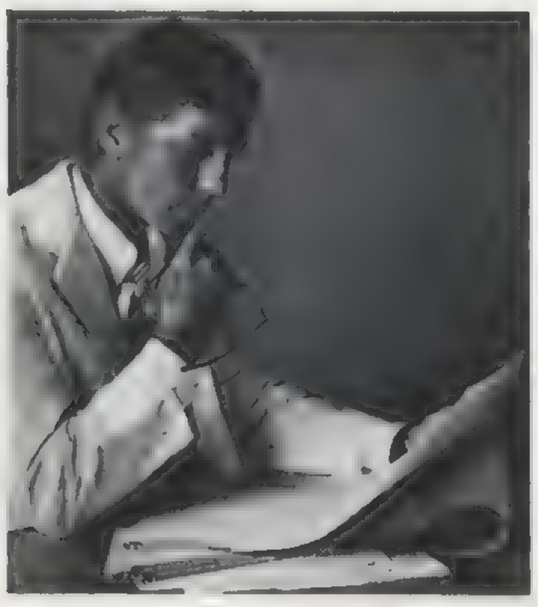
*PRICES MAY VARY ACCORDING TO REGION.

CLINIQUE
computer

Clinique vs. everyone else.

Clinique is the first to have an original philosophy about skin care and beauty.

Convinced that superb skin care should come only from the experience that authentic skin doctors have had, Clinique asked a group of practicing dermatologists for the essence of their research and beliefs. The result is Clinique.
A system of performing products. Visibly effective. Simplicity itself.



Clinique is the first total beauty concept to be labelled "Allergy Tested."

All Clinique products have passed through stringent **3-phase clinical allergy testing** and are so perfect they come to you **100% fragrance free.** This is true of every shade of makeup made by Clinique, as well as every Clinique skin treatment product.



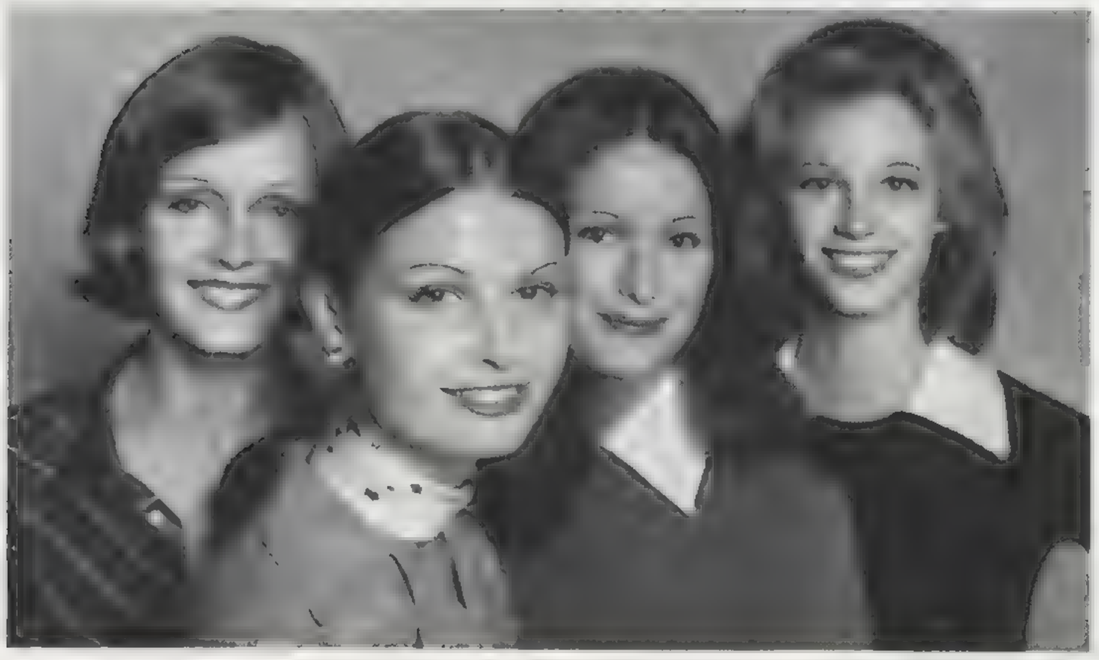
Clinique is the first quick system for analyzing your skin right at the counter.



Meet the Clinique Computer. Programmed by dermatologists, it asks you the eight essential questions that result in accurate identification of your skin type and its true needs. The heart of the Clinique system, it determines the proper Clinique products and procedures for you.

Clinique is the first to simplify skin care. 3 products, 3 steps, 3 minutes.

This is Clinique's unbeatable skin care system.
Facial Soap, Clarifying Lotion,
Dramatically Different Moisturizing Lotion,
for a regime of three minutes in the morning
and another three minutes at night.
Together, these three products in strengths
determined by the Clinique Computer,
give you cleanest, clearest skin you've ever had.
Skin that keeps showing improvement
day after day, year after year.
Skin radiant and ready for Clinique makeup.



Clinique is first to have its own Cult. Because it works.

Once a woman starts on Clinique there is just no stopping her.
Because nothing in the beauty world comes close to Clinique results.
In everything from its scientifically guided skin care to
the most advanced ideas in makeup, Clinique is different.
Clinique Believers know this. That is why thousands of knowledgeable women
now won't use anything on their skins but Clinique, Clinique, Clinique.

Clinique changed the future of beauty and there is still nothing like it.

Completely Allergy Tested. 100% Fragrance Free.

CLINIQUE

© 1972 Clinique Laboratories, Inc.

Clinique Laboratories, Inc., 767 Fifth Avenue, New York, N.Y. 10022

Love your hair™





Wella Gentle Care.

Conditions your hair in one minute. Makes it soft, shiny, so easy to comb.

Gentle Care Instant Hair Conditioner repairs damage, makes your hair look and feel young and healthy again. Smooths split ends. Adds body. Untangles hair for easy combing. That's a lot for one minute of care. Get regular Gentle Care in the blue box, or with extra body for fine hair in the pink box. Use Gentle Care after every shampoo. You'll love your hair.

The loveliest hair gets Wella care. Ask your hairdresser.

WELLA®

©1972 The Wella Corp.

New off hand dash...
the cropped topper,
perfect over skirt or pants,
super sleek in rich brown
Silver Safari Fouke
processed fur
seal. From our
connoisseur
collection of
beautiful furs,
all ranch-raised
or government
controlled,
unendangered.



Neiman-Marcus Dallas • Houston • Fort Worth • Bal Harbour • Atlanta



You're busy. You're a realist. You're tired of complicated beauty advice.

You are the reason Estée Lauder created

PRIMARY 4

her swift new beauty system.

Here's the new theory:

Allover Cleanser: a face wash, body bath and hair shampoo all in one big unbreakable bottle.

Allover Moisturizer: a body creme, hand lotion and face moisturizer all in one.

Allover Cover: gives you just enough color to look natural as all outdoors.

Allover Color: glosses here-and-there for the glow of good health.

Estée Lauder

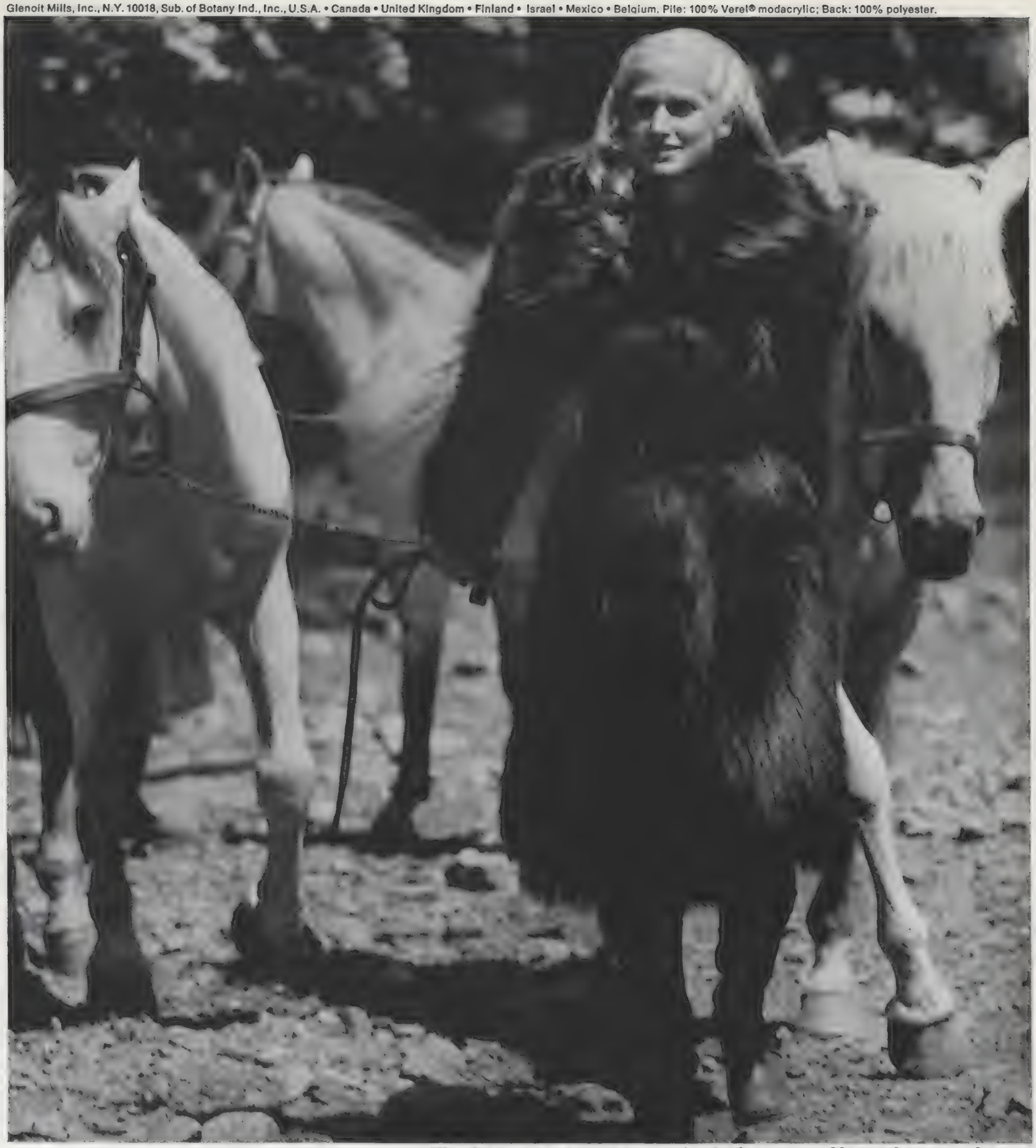
Fast and fun. Once allover and out. Fundamental products for all around people.



Trousersuit: Kasper

© 1972 Estée Lauder, Inc. Photograph: Skrebneski

Glenoit Mills, Inc., N.Y. 10018, Sub. of Botany Ind., Inc., U.S.A. • Canada • United Kingdom • Finland • Israel • Mexico • Belgium. Pile: 100% Verel® modacrylic; Back: 100% polyester.



The horsey set may never look the same. Your shaggy, chocolate brown coat is hardly traditional tweed. Its deep, thick pile tamed by Glenoit®. You'll cause a sensation in the winner's circle. Coat, sizes 4-14, about $130 at fine stores everywhere, or write 205 West 39 St. New York, N.Y. MODELIA

DEFINITELY **GLENOIT**

The Fresh From The Farm Face

Honey Mint Facial

Enriched with the natural goodness of honey, the refreshing scent of mint, all whipped into the sheerest golden facial. Cleanses your face of dirt and grime that can stifle your complexion.

Apricot Cream Facial

Pure apricot oil blended in an airy cream facial to help refine skin texture, brighten up color. In fact, it can help change the whole nature of your complexion from drab to country fresh.

Avocado Cream Facial

Blended with rich natural avocado oil, delicately scented with the tang of lemon, then whipped into a featherlight facial. Naturally, it does beautiful things to your skin.

Rich Avocado Skin Cream

Pure natural avocado oil blended in a souffle-light night treatment. Undetectable on the skin but the way it helps smooth, soften and moisturize a complexion is unmistakable.

Six wholesome new skin treatments all enriched with nature's own bountiful crop of beautifiers for a country fresh face.



Rich Avocado Moisturizer

A silky, light textured lotion enriched with pure natural avocado oil—exactly the kind of wholesome benefit dry skin needs. Use it under make-up or all on its own to cultivate a complexion as fresh as morning dew.

Strawberry Moisturizing Bath Cream

The country-fresh aroma of ripe strawberries to turn your bath into a fragrant, body-smoothing spa. Now give your body the same kind of moisturizing, conditioning beauty benefits that were once reserved only for your face.

GEMINESSE

MAX FACTOR



© 1977 Max Factor & Co. Available in Canada

Gorham. The first name in Sterling.

What has made Gorham Sterling so special to women for over a century?

Total design. And that means more than just a pretty pattern on top and tines at the bottom. It means every piece of Gorham Sterling is a total work of art, perfectly balanced in both design and feel. A perfect balance between the timely and the timeless; between ornamentation, shape and function.

That's why some Gorham spoons have tapered bowls, and some have rounded bowls; why some fork tines are longer than others; why some salad forks have one shape, some another.

And that's what makes a Gorham Original a true classic. And what keeps it in fashion, generation after generation. To know more about why so many generations have chosen Gorham, send for our free booklet. Write to The Gorham Company, P.O. Box 2823, Providence, Rhode Island 02907.



Selection of Gorham Sterling designs from left to right: Chantilly, Fairfax, Strasbourg, La Scala, Rose Tiara, Hispaña.

GORHAM DIVISION OF TEXTRON, PROVIDENCE, R. I. © 1971 GORHAM

Gorham. Now the last word in China and Crystal.

Introducing a selection of the newest Gorham Originals. Fine china and crystal.

Both carry with them all that the phrase "a Gorham Original" has come to mean over the past hundred and forty years.

Gorham China, like Gorham Sterling, offers beautiful designs that are as different as the woman who will choose them. Simple to ornate, classic to up-to-the-minute. Elegant, proudly crafted, translucent. Each a completely timeless fashion.

Gorham Crystal is hand-blown, of course. In time-honored or decidedly new silhouettes. Sparkling clear or with hand-cut decoration. Some in a rainbow of accent colors to match or contrast with your own creative settings.

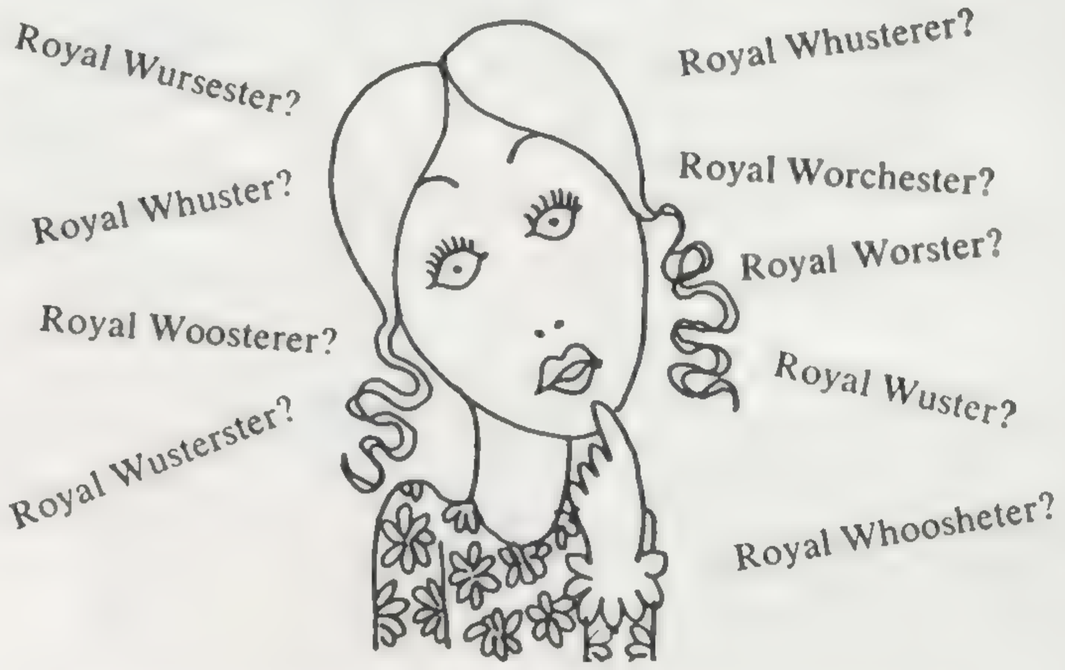
Gorham China and Crystal. To turn a table setting into table fashion.

Now you can fashion your Total Table with Gorham Originals. In Sterling, China and Crystal.



Selection shown, from left to right: Gorham Crystal in Renoir, Tivoli, Midnight Mist, Accent Brown, Cavalier. Gorham Fine China in Bridal Bouquet, Black-Platinum Contessa, Thea, Lorenzo de'Medici Cobalt, Chinoiserie.

If you learn to pronounce our name, we'll give you 20% off our price.



Royal Worcester announces its first china sale in 221 years.

They told us it didn't matter what your name was in America. Only what you were made of.

Our fine bone china is made of the finest English bone ash and clays for world-famous whiteness and translucence. It's been owned by kings, queens, maharajahs and even Lord Nelson.

But our name is hard to pronounce. It is Royal Worcester. Nobody has trouble with "Royal" but you should hear what happens to the rest of it. For the record, it's pronounced "Wŏŏs' tĕr". Now that you know, it will make it easy to go into America's leading stores and ask for us by name.

To make it even easier to get to know us, during October we're offering 20% off on four place settings of all our patterns*. From the delicate reserve of "Chantilly" to the aristocratic elegance of "Regency". It's our first sale and it's being held only here in America.

If you're still not sure about the pronunciation, just ask for the fine English bone china that's made in Worcestershire.

ROYAL WORCESTER®
Fine English Bone China

*This offer effective October 1-October 31, 1972, at all authorized Royal Worcester dealers in the United States on our 25 current bone china patterns.

Ready VOGUE BEAUTY

For skin: a fine French treatment

There are times in every woman's life when self-indulgence is a very good thing—the times it pays visible results. And when it comes to skin care, one of the biggest splurges in the world is Orlane's B-21, a phenomenally rich (in every sense of the word) night cream with a loyal following on both sides of the Atlantic. Now, spurred on by this success, Orlane has three new B-21 offshoots—round-the-clock skin treatments based on the same unique formula, in the same luxury bracket. The first, honey-colored B-21 Lotion Colloidale, slips on like satin and gives that kind of finish to skin—it seems to smooth out rough spots and ridges, primes your face for what follows next. In this case—B-21 Emulsion, a thick, snowy-white cream for protection and moisturizing. Both contain natural plant extracts and do their good works in team fashion. Soothing for the rest of you comes from B-21 Creme Fluide, a moisturizer reputed to do more; such as firming and toning where that's needed most—upper arms, inner thighs, bosom, tummy. The next time you feel like a little spree, think of doing your skin a good turn at the same time.

Good news on tap for the bath and shower

Whether you love a long, leisurely turn in the tub or opt for a fast shower, here are some of the newest, nicest ways to do both. . . . For the bath devotée, a soothing treatment from Charles of the Ritz—Revenescence Soft-Body Bath Concentrate. This, a two-part affair, teams a layer of the famous moisturizer with a second layer of fragrant, peach-colored emollients. Shake to blend, pour, then sit back and let the silkiness take over. . . . A whipped foamy froth is the appealing idea behind Dina Merrill's Foaming Milk Bath which leaves skin sleek, smooth, and scented with her spicy floral Amaranthe. And it comes in the prettiest little apothecary jar, a silver spoon tucked along for easy measuring. . . . No reason for shower buffs to feel neglected. Now, their own special kind of soothing and smoothing along with a special fragrance—Givenchy III. This intriguing mix of floral and woodsy tones comes in a new Shower Bath Oil Spray to be whooshed on and massaged in as you come clean. Afterwards, another spray for extra deliciousness.

(More Ready Beauty page 46)


© 1972 FRANCES DENNEY
THE PERFECT LIGHT-UP
Flawless. Luminous. Perfect in every way—in every light. Isn't that the way you've always wanted your skin to look? With Frances Denney's INCANDESCENT MAKEUP, it actually can. This daily Source of Beauty covers imperfections to perfection. And it's so rich it does your skin good all the time it's on. Incandescent Makeup is the most perfect light-up any woman could ask for. Nine light-up shades. Half ounce 12.50. One ounce 20.00.
Frances Denney

Wool.



You in a washable wool jersey something-or-other
that slips over your body and lets
you slip around. Could be a dress.
Or pants that look like a dress.
No problem. All wool.
Wonderwool by Fablon. All washable.
Check the fact tag for exactly how-to.
Left, the Dress. Palazzo-tiled Wonderwool.
Leo Narducci sees daylight for you
this way. About $105.
Center, string-tied cocktail pajamas
made of pure wool
and the body underneath.
From **John Kloss for Cira Lingerie**—
one of his great
bodywools—about $36.
Right, day-and-night separates
topped by a quilted cardigan.
By **Gloria Sachs.** Shirt about $30;
pants about $45; jacket about $85.

It's got you into the whole wool jersey thing.

Leo Narducci at Sakowitz, Swanson's.
John Kloss for Cira Lingerie at L. S. Ayres, Sakowitz, Swanson's, B. Forman Company.
Gloria Sachs at J. P. Allen, Jacobson's, Sakowitz, Swanson's, Kaufmann's, Garfinckel's.
The Wool Bureau Inc., U.S. Branch of IWS, 360 Lexington Avenue, N.Y., N.Y. 10017.

It's got life.



The Woolmark label in these knits means they've passed a battery of tests in the Wool Bureau laboratories for fiber content, color-fastness, etc. And inspected for quality of workmanship. So look for the sewn-in Woolmark label. It means you've got a quality-tested product made of the world's best . . . pure wool.

PURE WOOL

Don't wear
our $20 face
with
someone else's
eyes and lips.



For the woman who buys the world's costliest makeup, our Countess Isserlyn, let us recommend the only lipstick and eye makeup that do it justice. Ours.

Both our Alexandra de Markoff Lipstick and Eye Makeup are composed with the same insight into beauty as Countess Isserlyn. And with the same fanatic desire for perfection.

Our Lipstick comes in colors ranging from barely perceptible to startling. Our Shadowcake in subtle tones.

And, when compared with our Makeup, they're almost inexpensive.

The Lipstick costs $5, the Shadowcake $5 and the Eye Makeup Kit $10.

Alexandra de Markoff: There's only one thing that will make you more beautiful than using one of our products. Using them all.

Alexandra de Markoff

©ALEXANDRA DE MARKOFF 1972

No single creme improves the appearance of OVER-35 skin like

Irma Shorell's
CONTOUR/35



IRMA SHORELL
World renowned Skin-Care Authority

For the last 30 years women have felt that Cosmetic Plastic Surgery was the only way to really improve the mature skin of face and neck. There is, of course, no substitute for Plastic Surgery.

Today, however, tens of thousands have been recommended nightly use of CONTOUR/35 to help them retain or regain a more youthful appearance to old-looking skin.

CONTOUR/35 has been responsible for the vibrant, youthful-looking skin of many of the world's most famous and attractive women. In the short space of 21 days their contours appeared tightened, face and neck firmed, color and tone looked dramatically improved and fine dryness lines seemed erased.

EXCELLENT FOR HYPERSENSITIVE DELICATE SKIN

CONTOUR/35 – containing NO HORMONES or STEROIDS – goes on easily . . . penetrates deeply . . . disappears quickly. Remarkable improvement has been experienced by almost every woman who applied my creme nightly as directed – it seemed to roll back the years to a younger-looking, firmer-appearing skin.

CONTOUR/35 is now regarded as the most effective and beneficial single creme in the world to restore a youthful appearance to over-35 skin. Start today – and see for yourself.



Write or phone
SAKS FIFTH AVENUE

Ready VOGUE BEAUTY

Skin care—milk for all it's worth

Our friend the Lawyer's Wife who is hopelessly pragmatic about most natural cosmetics ("very pretty, but what do they do?"), gave our sample of milk bath oil her usual narrow eye. "Poppaea, a raving beauty circa 35-65 A.D., used to bathe in great vats of milk," we told her. That, apparently, was not Best Evidence. So then we produced our dermatologist's report, to the effect that milk protein—as found, for instance, in the large and expanding array of Ultima II Skim Milk beautifiers by Charles Revson—actually leaves a smoothing, protective film on the skin. A film that can be seen (under a microscope) but, happily, not felt—at least, not as much. So that when you've bathed with Ultima II's delicious new Milk Protein Bath Oil, your skin is tangibly sleeker—but it feels like skin, not like oil. And when you slip into their other new offering—Skim Milk All Night Moisturizer With Pure Honey—you're getting heavy-duty protection that feels like nothing on. (Between that, and Skim Milk Under Makeup Moisturizer, they've got you covered around the clock.)

Eye shadows—24 to a case

If you've ever pondered a whole counterful of eye shadows, trying to decide which colors would be good for you, there's a way now to take the counter with you—or, at least, its tempting contents. It's a small portfolio of slick brown vinyl—flat, light, portable—holding twenty-four choices of eye shadow, all in stamp-sized powder cakes and arranged in trios of color families. Emerald to puce. Teal to turquoise. Jades, earthy browns, plums. Idea is to work within a color family, or combine some of the in-laws—the shell pink played against olive could be devastating on dark eyes. Possibilities abound, and applicators are at the ready—sponge-tip or brush—slotted in the lid. The works, by Andrea, called The Eyetone Collection.

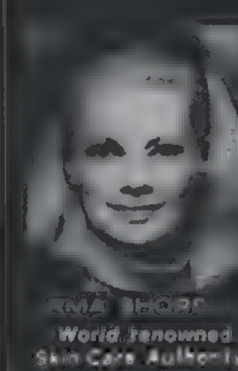
New way to blush—slick, quick, compact

Makeup is getting more efficient all the time, so news of a neat, speedy way to blush gives us a warm glow all over. All over cheeks and lips, at least, which are the objective of this particular item: a handy little blue compact, filled with an easy-spreading new whipped-creamy formula that adds a sheer gloss of color. Fingertips are applicators, a mirror is in the lid, so a few quick strokes over cheeks and lips bring instant revival of glow and vitality. Comes in five shades of blush, plus a clear colorless gloss; is known as UltraLucent Face Glazer, by Max Factor.

An IRMA SHORELL discovery...

THE WORLD'S FIRST INSTANT-ACTING FACE MASK!

It Disappears - No waiting
"Picks-You-Up" for hours
No Mess - Skin comes alive!



IRMA SHORELL
World renowned Skin-Care Authority

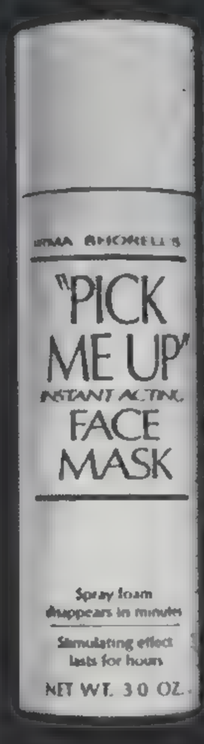
Like no other mask you've ever used! The "PICK ME UP" Instant-Acting face mask. Spray a 'poof' on your hand—apply it—watch as it wakes up your face — as it chases away fatigue lines, firms and moisturizes!

No Mess—It Disappears!

No more face-stretching, pulling or tugging—the marvelous white foam is smoothed on in seconds – and disappears in minutes.

Effect Lasts for Hours

Gentle yet stimulating — it leaves your skin tingling, glowing with natural stimulation that lasts for hours. Great morning or evening—anywhere — anytime you want a "PICK ME UP." Your face feels smoother, softer — can be used every day without having that taut — dry feeling. You must use it to believe it!



Irma Shorell

Write or phone
SAKS FIFTH AVENUE
NEW YORK • BOSTON • CHICAGO • DETROIT • TROY
BEVERLY HILLS • ST. LOUIS • PHOENIX • PALO ALTO
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PALM BEACH • FT. LAUDERDALE • MIAMI BEACH
CHEVY CHASE, MD. • GARDEN CITY, N.Y.
WHITE PLAINS, N.Y.



Thick-tossing, slow-motion bouncing, hair he wants to bury his face in—that's what Europeans love. And why they adore things Pantene.

Because the exclusive Swiss Conditioner in Pantene embraces each hair, hugs it firmly, tenderly; helps your hair have the look of health, natural radiance.

Pantene shampoos, lotions and soft-as-hair sprays are now made in the U.S., and are available only at finer stores and beauty salons.

Let Pantene help you fall in love with your hair.

Maybe for the first time.



Teach your hair a new language: Pantene®



The Wholesome Face.

The look on your face is honest. As though you lived on a diet of health foods, fresh air and happiness. Here's what will do it:

New. Honest Makeup. An all-day face tint. A transparent flow of complexion color-and-moisture incapable of caking or faking. Gives skin a who-needs-makeup look, but its clever kind of coverage won't leave flaws and pores indecently exposed. This is the first transparent makeup that wears. Its color doesn't dim. Its coverage doesn't disappear. That radiant, real-girl look really lasts.

New. Perfect Moisturizers. There are two. Both light gels. Both supply a plentitude of moisture so your skin looks and feels good right off the bat. One's called Under-Makeup Moisture Gel. It's 'makeup lingerie'. A transparent slip you put on first thing. Gives makeup something beautiful to glide over and cling to. The other's called Translucent Moisture Gel. It's moisture-plus-coverage. A little reformist created to refinish the finish of your skin. Smooth the texture. Even the tone. Your skin looks good-natured even when bare.

New. Perfect Oil Blotters. Two honestly oil-free gels. Both blot and keep blotting all day to give oily skin a fresh scrubbed look with no more pores. Under-Makeup Blotting Gel. Sets up a 'buffer zone' between you and your makeup to help hold back that oil. Makeup won't streak or splotch. Will slip on and stay put. Translucent Blotting Gel. Blotter-plus-coverage. A perfectionist that blends away flaws as it blots. Even without a stitch of make-up, your skin looks fine and free and flawless.



Charles of the Ritz

©1972 Charles of the Ritz

Vetiver,
Jasmin,
Ylang Ylang,
Clavel,
Sandalwood,
Orris,
Myrhh,
Musk,
Ambergris

(We think
today's
woman wants
to know
the facts about
the fragrance
she buys.)



There's more to a
fragrance than meets the
eye. Or nose. Fidji is a
blend of many scents.
Some to make it rich and
lasting. Some to make it
lift your spirits. Some
to make it flower and
bloom. Each one doing its
own special thing.
Beautifully

fidji

The modern
French Fragrance
by Guy Laroche

Perfume. Purse Spray Perfume.
Toilet Water. Spray Cologne.

VOGUE BEAUTY Checkout

Caring for famous faces: East and West

NEW YORK: Mrs. Wyatt Cooper, Mrs. William Paley, Mrs. Gardner Cowles, Lady Harlech, Rosalind Russell, Mary Martin, Betsy Theodoracopulos, Mrs. Ahmet Ertegün, and Mrs. William Rayner are a few of the stunners who beat a regular path to 667 Madison Avenue and the door of Janet Sartin's salon for facials and skin care. . . . Once a woman puts her face in the expert hands of Miss Sartin, this is what she can expect: First, Miss Sartin's personal and thorough analysis of the state of the skin, then off to lie on the crisp sheets of a deluxe hospital bed, feet up while the face is cleansed of makeup in a black-walled room, utterly quiet. Then Miss Sartin comes in and begins her work—her fingers play an arpeggio on the face as she rhythmically and silently sets about restoring pliability to the skin. When the skin is judged sufficiently pliable so that impurities may be removed without risking permanently enlarged pores, the face is cleaned (This might be on the second or third visit) and by stimulating and contracting the muscles of the face, Miss Sartin sets about helping the face re-assume natural contours. Initially, the client comes in for six sessions. Then the program is a visit every six months. Before she leaves, the client is skillfully made up with Miss Sartin's products, and most walk away with a shiny black and yellow shopping bag loaded with Sartin products—skin paste, oils, super-fatted soap or perhaps the hand cream which the Duchess of Windsor pronounced the world's best. . . .



The better to see you with. . . . Skin care specialist Janet Sartin, wearing the special magnifying spectacles that reveal all about your skin, in the treatment room of her New York Salon. . . .

LOS ANGELES: "One of the first things I did when I returned from Europe," writes a Beverly Hills beauty buff, "was to go to Aida Grey." It's a habit for many of the most attractive Angelenos—Natalie Wood, Tina Louise, Mrs. Clark Gable, Mrs. Robert Rowan, Mrs. Ronald Reagan, Mrs. Alexander Saunderson. "My idea of heaven and relaxation," our pal continues, "is the exfoliation treatment. It's a very gentle sloughing off of the dead cells that can collect on the surface of your face. You lie down in one of her little cubicles for almost two hours—I always fall asleep—and you wake up with a baby-like skin." Women who have tried it report that the Aida Grey progressive exfoliation treatment produces a firmer, fresher, smoother look to the skin, and a radiant color for weeks. Miss Grey's method is to analyze the skin, then cleanse it with peach milk, skin lotion, and deep pore cleanser. As an oxygenated vapor sprays the face, a serum of fruit and vegetable extracts is applied to the skin. It is removed five minutes later with tepid water. A smoothing second serum follows, and ten minutes later, off it comes with more tepid water. Vitamin-A-rich Karotin cream is massaged into the skin at the end of the treatment and again, at home, every day for the next fifteen. Then comes a great makeup with Miss Grey's products—primarily fruit and vegetable-based. . . . Aida Grey's Beverly Hills salon is at 9549 Wilshire Boulevard. . . . Her wide line of makeup and skin care products, and personally trained makeup stylists are now for the first time on the East Coast. Bergdorf-Goodman is the place.

*TM ©1972 Clairol Inc.

It lets me be me.*

Color that becomes part of you
(not the other way around!)—
that's what you get with
Nice 'n Easy, from Clairol.
Whether you want to color



or conceal, to change a little
or a lot, choose Nice 'n Easy,
for beautiful coverage,
healthy-looking hair
and honest-to-you color.

Nice 'n Easy® haircolor

It sells the most.



Our fall coat collection comes in 33 colors.



This is the year to dress your nails in coats of color.
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VOGUE BEAUTY Checkout

The beauty industry rolls along, gathering no stones. Moss and just about everything else in the world of nature, though, has been grabbed up and pounded into products that just might help you look or feel better. . . . Some of the natural finds this fall:

Volcanic ashes for your hair

Really good news in the fight against oily hair and scalp, along with the dermatological problems they cause. Natural volcanic ash literally drinks oil, yet is chemically inactive. That means it will remove excessive sebaceous oils from the hair and scalp, but will not upset the natural balance of hair and scalp, nor will it remove moisture. The upshot: gleaming but not greasy hair, none of the dry, dull hair or ruined color that were end results of alcohol or alkaline cleansers most often used in oil-removing treatments for the hair. Natural volcanic ash, pulverized and packaged in puff packs, has just been introduced by Redken Laboratories and is available in women's and men's salons across the country. The Redken Volcanic Ash Oily Hair treatment goes like this: powdered ash in a dry spray is puffed onto the hair, gently massaged through hair and scalp for three minutes. Hair is then shampooed in the usual way, preferably with an acid-balanced cleanser such as Redken's Amino-Pon or RK Deep Cleansing shampoo for men. . . .

Mud to wash with

Not the gritty stuff Catherine Crocker used in the novel The Man who Loved Cat Dancing, but a refined, creamy paste that's rich terra-cotta in color and chock-full of minerals. The new facial cleanser, appropriately titled Down-to-Earth, is found in mineral springs in the Arizona desert. According to local legend, the "mysterious red mud" was used by the Yavapai Indians for bathing; according to a local assayer, the mud was rich in fourteen rare minerals, particularly Montmorillonite. The mud-wash is used as a facial mask, rinsed off with cool water. Down-to-Earth, in six-ounce jars is $5, postage paid from: Arizona Natural Resources, Inc., P.O. Box 11284, Phoenix, Arizona, 85017. . . .

Deer Milk for a one-day rest cure

As a recuperative rest for the system (and a holiday from the kitchen?) why not a liquid diet one day a week. Time away from the table to be constructively spent in exercises, rest, and pampering yourself. . . . Anne-Marie Bennestrom of the famous Sanctuary beauty and fitness spas in California suggests Deer Milk as a super-potable. . . . In the blender go a couple of ice cubes, quart of spring water, a cup-and-a-half of powdered skim milk, three tablespoons of polyunsaturated corn oil, two tablespoons of honey, and a dash of vanilla or nutmeg. Give it a whirl, and drink throughout a day of rest or anytime you need a lift. . . .

Sea salt for your bath

You needn't go down to the sea again. Sea salt from the health store is excellent as an aid to moisturizing the skin—it attracts moisture above and below the surface of the skin, and iodine-rich sea salt can aid the thyroid gland in one of its jobs—keeping hair strong and healthy. Best of all, a sea-salty bath is a relaxing, buoyant one for exercising in. It supports the weight of the body while movements are carried out. . . . Have bath water at room temperature. Melt down a cup or two of sea salt in very hot water, and pour in . . . relax. One good bath exercise: using a bath pillow, lean head back on the pillow, pull left knee to the chest, clasping it as close to the chest as possible, stretching the right leg out in front, and slightly arching the spine. Hold for five seconds and reverse legs. . . . A 2-lb box of sea salt is 39 cents at The Good Earth, 1336 First Avenue in New York. . . .

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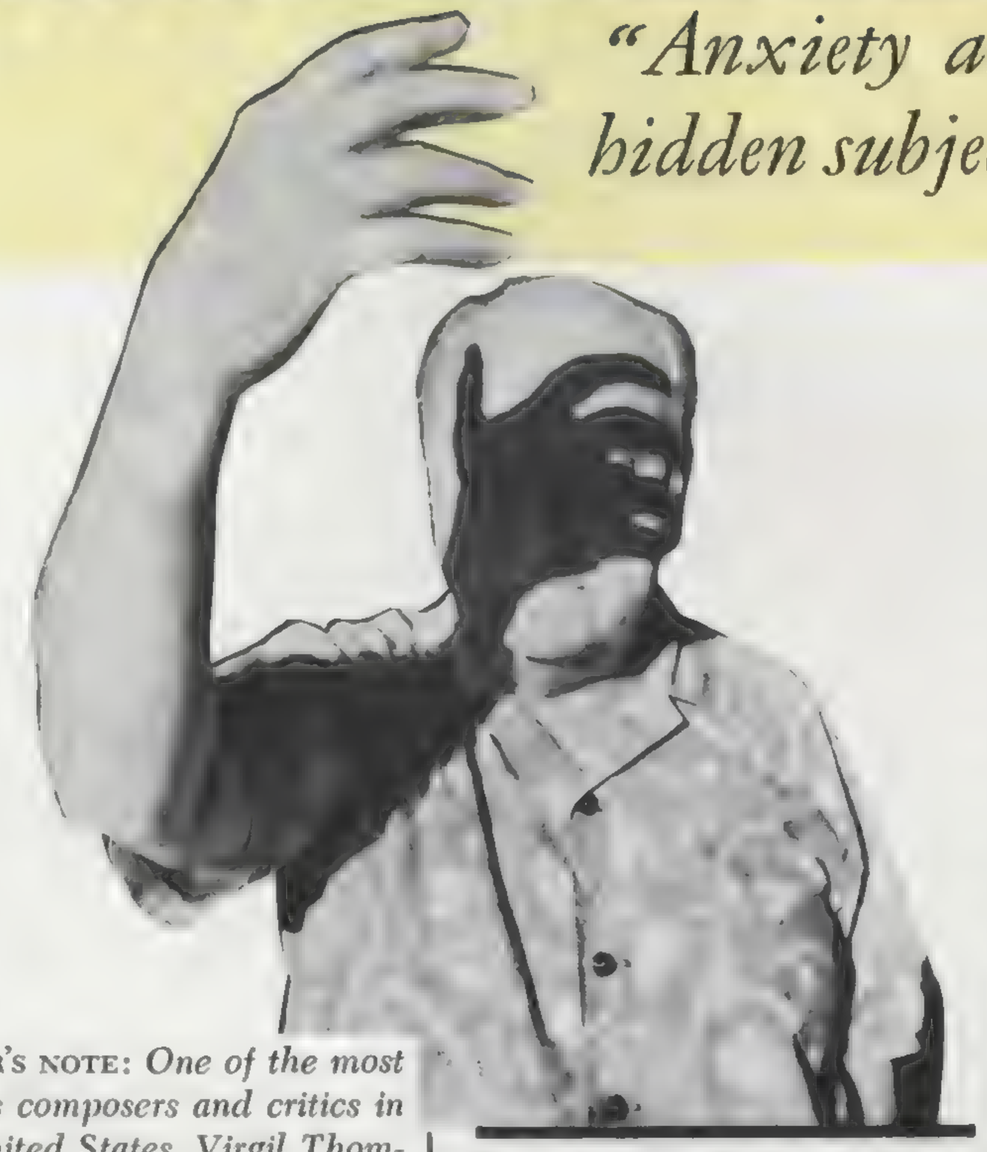
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WHERE IS MUSIC GOING?

"Anxiety and relief . . . the hidden subjects of all music"



BY VIRGIL THOMSON,

the American composer

EDITOR'S NOTE: *One of the most famous composers and critics in the United States, Virgil Thomson is, as well, one of the most foresighted. The two operas he wrote with Gertrude Stein,* Four Saints in Three Acts *and* The Mother of Us All, *pushed musical boundaries, as did his most recent opera,* Lord Byron. *For fifteen years the music critic of* The New York Herald Tribune, *Mr. Thomson, who, for asides, conducts and teaches, has won a Pulitzer Prize. In 1971 his book* American Music Since 1910 *was published. Here, he looks into the future.*

"Where is music going?" I am asked.

"Apparently nowhere," I answer. It is not even galloping off in all directions. Indeed there is virtually nothing happening anywhere, however recondite or seemingly underground, that was not taking place twenty years ago.

Wars and their attendant reorganizings of our technology, of our distribution of products, of our available emotions, and of our ethics have left the imaginative arts—poetry, painting, music—in a roadside cul-de-sac, repeating mindlessly the familiar formulas of our century's modernism, advertising them to all passersby, and instructing masses of our young in how to reproduce them. Is it any wonder that the only novel experiences left available to anyone have turned out to be those connected with extremes of violence, intolerable pain, and hallucinatory drugs?

Music composed by the twelve-tone serial method, a novelty fifty years ago, seems to have lost most of its interest for professionals. It never had much for laymen. And music composed for (or directly on) electronic tape, a novelty now twenty-five years old, is not a strong contender for today's attention. Classical music is, of course, practiced by many (me, too) and widely consumed. But for those needing excitement—so many now and not all of them merely young—the classical repertory and its modern extensions have little news value.

As for electronic music, the only relative novelty around, it is for the most part not music at all but just sound effects—recorded noises suggesting weather, birdcalls, radio static, and the like. But it can also produce psychedelic stimuli, make sounds deeply ominous or serene that when arrayed in a nonsymmetrical continuity can recall the feelings of anxiety and relief that are the hidden subject of all music.

The ideal of the electronic lab, however, is to produce these effects without using metrics, notes, chords, or scales—the traditional materials of music. The result, ideally, is rather like a drug trip, with everything an illusion except the intensity with which the illusion is experienced.

In a farther-out version of this ideal, things can be evoked other than merely memories of music. Iannis Xenakis—a French composer of Greek ancestry, earlier in his life a modern architect, assistant to Le Corbusier, and trained as an engineer—claims to imitate the movement of molecules in a gaseous expansion. And since this effect can be arrived at not merely with electronic sounds but just as easily through classical instruments producing both short fixed pitches and long sliding ones, like strings playing pizzicato and glissando, the outcome is actually an extension of orchestral impressionism, or the musical depiction of nature.

Technically this depiction, while not necessarily involving electronics, does involve quite a lot of calculating. The intrinsic complexity of the subject matter would seem to require in the choice of notes, their decibels, altitudes, and lengths, a mobilizing of the higher equations. Xenakis uses (or claims to use; I am not prepared to catch him out) those governing probabilities, which he calls "stochastic."

I admire the result as music; it sounds good. Especially when Xenakis employs classical instruments rather than electronically produced sounds, which always have a certain "canned" flavor. But let me warn composers who may seek in this composer's work a trend for following that there is available *(Continued on page 60)*

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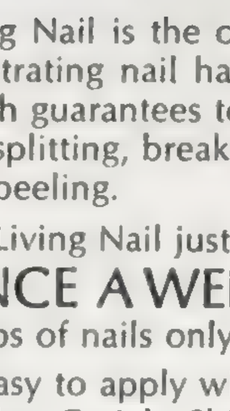
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VIRGIL THOMSON

"Electronic machinery has been a mind-opener to the possibilities in sound"

(*Continued from page 58*) at present no shortcut at all to the easy handling of these equations or for applying them to musical composition. Indeed it is clear by now to all who have come in contact with music's scientific trend that the composers most clearly "advanced" in this direction are those with a scientific training and some pretty sophisticated mathematical skills.

There are available nowadays inexpensive "synthesizers," cut-rate machines for composing with electronic sounds, especially those ready-made and all-too-familiar effects that are the basic bromides of the business. But today's best tape work seems still to be done by hand, or occasionally by means of the huge RCA synthesizer not commonly available. In these ways serious electronic composition still goes on in the radio labs of Paris, Milan, Tokyo, Cologne and in the American universities. But the more experienced operators—Milton Babbitt, Luciano Berio, Karlheinz Stockhausen, Otto Luening, and Vladimir Ussachevsky, not to mention twenty others—for nearly a decade now have been mixing live hand-played instruments with their tapes, as if to make canned sound more palatable.

Electronic machinery has been a mind-opener to the possibilities inherent in all sound. It has not been used much for its intrinsic power of provoking new kinds of feeling. Such power is no doubt there; it is always there, dormant, in a new sound-source. But so far one has heard on tape very little not already familiar through radio and films, or not identifiable as a synthetic imitation of the symphonic experience.

Some like playing with Meccano toys, and colleges will furnish grants for almost anything that smacks of engineering. But the magnetophone, or tape machine, is essentially a reproducing instrument. In the recording of music it has already a glorious history. Since 1945, many have tried composing for it. But in the quarter-century of its existence not ten works of memorable quality have come out of it. The player piano in an earlier quarter-century did even less well. And composing directly for the phonograph, though standard for commercial rock, has got nowhere at all with music not tied to improvisation.

I am inclined to believe that with all the energy, money, and time that have gone into electronic music-making, a clear pattern of achievement, if there is to be one, ought to be visible by now. I do not find that it is. A public ten years ago hopeful for music's "progress" in this direction has found its patience largely unrewarded. And, most significant of all, the experts of electronic composition, those who have been at it for years, seem to be backing away from it and returning, if only by stronger and stronger admixtures of the real presence, to hand-played instrumental music, and even to the human voice.

As of today, music's business is feeling the depression. Esthetically, too, it is static, with few signs of restlessness around and no Off-Broadway activism. ▼

WHO IS WHO

Answers to the quiz on page 120,
the names numbered to match the photographs and clue-captions:

1. Donny Osmond. 2. Lee Radziwill and Jacqueline Onassis. 3. Jerome Robbins. 4. Jason Miller. 5. Andy Warhol. 6. André Watts. 7. Mario Puzo. 8. Derek Sanderson. 9. Bing Crosby and Bob Hope. 10. Peter Bogdanovich. 11. Lily Tomlin. 12. Frances "Sissy" Farenthold. 13. Henry Kissinger. 14. Pierre Boulez. 15. Isaac Hayes. 16. Galt MacDermot. 17. Helen Hayes. 18. Dr. Edwin Land. 19. Ann-Margret. 20. Al Pacino. 21. Maggie Smith. 22. Ken Russell. 23. Richard Burton and Elizabeth Taylor. 24. Sir Laurence Olivier.



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FROM OCTOBER 1 THROUGH OCTOBER 15

Vogue HOROSCOPE

By Maria Elise Crummere



JOHN LENNON

The chart shows Lennon may marry a third time, enter a new field soon

John Lennon was born on October 9, 1940; his birth chart shows the Sun and Mars in Libra—sign of beauty, art, and social activities. Busy Mars inclines him to use social situations to help his work. Venus in the working sign, Virgo, is harmonious to three planets in Taurus—sign of money—showing a concentration on gain, expecting associations to yield financial advantage. The Moon is in Aquarius: he will continually seek a new public to love and admire him.

ARIES, March 21– April 20

Love: *harmonize*
Work: *cooperate*
Money: *through new partners*
Health: *vigorous*

You are ardent in all you undertake, becoming completely involved. You will now suddenly receive offers from a source you haven't known before, in a medium you may not have worked in. Accept, since you thrive on new things. An expanding view stimulates you.

April 21–May 20, **TAURUS**

Love: *ardent*
Work: *stimulating*
Money: *new opportunity*
Health: *watch diet*

Though you are basically amiable, once an idea is established you resent contradictions and stubbornly cling to your view. After the new moon, October 7, your ruler, Venus, enters Virgo: you will become immersed in a new speculative business venture.

GEMINI, May 21–June 20

Love: *work at it*
Work: *routine*
Money: *regulated*
Health: *good*

Your quick wits and ready tongue make you a delightful companion. The first week, you will be popular in social situations. After new moon, October 7, with your ruler, Mercury, in Scorpio, you will attract the opposite sex, returning to an old love. Strengthen the bond.

June 21–July 22, **CANCER**

Love: *detached*
Work: *dependent on others*
Money: *frustrating*
Health: *strain on nerves*

You want and need sympathy but are too timid to ask for it until a friendship is strong; then you are exacting. The first week this attitude could bring loss. After the new moon, October 7, you will be restored to pleasant terms with friends who need you and know they can trust you.

LEO, July 23–August 22

Love: *stimulating*
Work: *new partners*
Money: *through communication*
Health: *sparkling*

Your stateliness and proud carriage warn associates that you can be persuaded into cooperation, never ordered or intimidated. The first week, all commercial interests are benefited. After the new moon, October 7, messages could be misunderstood: recheck. Curb emotions. (Continued on page 66)




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HOROSCOPE

(Continued from page 64)

VIRGO, August 23–September 22

Love: *urgent*
Work: *encouraging*
Money: *improvement*
Health: *quite fit*

The desire for new friends comes from the acquisitive nature of Virgoans, who better themselves financially through others. Until new moon, October 7, partners contribute to new programs that improve your situation; the second week, resistance begins, things slow down.

September 23–October 22, **LIBRA**

In Librans, conjugal affection takes precedence over all other relationships. Now, with Mars in your sign, you should be deeply involved with a new partner, new ventures. Though your mood is extravagant, don't overdo or promise more than you can deliver.

Love: *exciting*
Work: *for others*
Money: *new contracts*
Health: *splendid*

SCORPIO, October 23–November 21

Love: *important*
Work: *join others*
Money: *be alert*
Health: *nerves tense*

Though Scorpios can be brusque, they are just. Never content with half measures, you like or dislike with equal firmness. Others are cooperative now, especially new people or people with new ideas. At the end of the period, you will receive a most important communication.

November 22–December 21, **SAGITTARIUS**

Grappling with the greater problems of life through lofty ideals or the enforcement of law suits the expansive mind of your sign. Jupiter, your ruler, in Capricorn now shows a need to plan well and to resist the impulse to hasty judgments. Come to an understanding with your love.

Love: *constancy*
Work: *enterprising*
Money: *affluent*
Health: *glowing*

CAPRICORN, December 22–January 20

Love: *strengthened*
Work: *new projects*
Money: *secure*
Health: *improved*

You persevere as long as there is a tiny chance of success. The first week, you may make errors and others will find your judgment faulty. After the new moon, October 7, a message will be received that eases the tension and doubts, restoring order.

January 21–February 19, **AQUARIUS**

You are proud and jealously persist in courting the esteem of your friends. Once a friendship is formed, you want to keep it strong. Your ruler, Uranus, in Libra now will bring you new friends who will be helpful in your creative work. What is formed now will succeed.

Love: *promise fulfilled*
Work: *renewed affluence*
Money: *good*
Health: *spirited*

PISCES, February 20–March 20

Love: *ideal period*
Work: *lucky*
Money: *favorable*
Health: *blooming*

A dreamed-of state that has haunted you now seems within reach. If you have completed some preparation or training, this is a most suitable time for you to show what you have learned. Your ruler, Neptune, in harmony with lucky Jupiter will provide opportunity for acceptance.



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VOGUE TRAVEL

By Mary McFadden

Haiti: "live like a king"

Riches of an island: mountains and sea, magic and art

Haiti has many mystics. One took five piasters for an exorcism to bring peace of mind to an old woman accused of being a werewolf. Reproached, this peddler of faith replied: "Only faith can help you. Unless I had taken that woman's money, she would still think she was a werewolf."

Voodoo—the snake spirit—no longer gives of its power. Phony pageants remain of the ancient rite.

Haiti is the oldest black republic. Creole and French are spoken. Mountain ranges erupt close to the shoreline; a rocky spider's web across this land, they rise to eight thousand feet. Fireflies crackle by night. Sea breezes sweep the island; the mercury never reads above 81°. Drums throb the air; through the walls shrill bamboo flute, papaya stem, conch shell. The people are proud, joyous.

American Airlines hits the tarmac at Port-au-Prince. The Playgirls of the Western World make their way to Habitation Leclerc: once the palace of Napoleon's beautiful flirtatious sister, Pauline Bonaparte Leclerc; now a colony of hotel bungalows, each with its own pool. Graham Greene characters head for that gingerbread palace, Port-au-Prince's Oloffson hotel. Victorian fantasy gone amok: spires, cupolas, towers. This is Haiti: a house painted pink, pale blue, green; filigree in disrepair, fretwork falling apart. Rum punches ease you into the somnolent life.

A gingerbread Victorian fantasy, in disrepair.



In the cool highlands two thousand feet above Port-au-Prince slumbers the town of Pétionville. At the Ibo Lélé hotel the cigar-smoking proprietor sits in front of brilliant murals, under a great wooden fan.

Small snails (three dozen for ninety cents) are Haiti's caviar. In Pétionville, the quiet garden restaurant Chez Gérard serves side dishes of *djondjon*—rice cooked in broth of black mushrooms and coconut. Try pumpkin soup, then *tassot* (meat, dried on roofs, marinated, then grilled). Sample food at La Picardie, a beautiful Pétionville house turned into a stately restaurant.

From the pier near Port-au-Prince's Casino, glass-bottomed boats cruise to the coral reef of Sand Cay. There are beautiful beaches nearby at Kyona and Obo. Or take a launch to the Île de la Gonâve for scuba diving. A new hotel and free port will be ready early next year on the Île de la Tortue.

Port-au-Prince, too, is a free (Continued on page 72)

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Nicole Ronsard

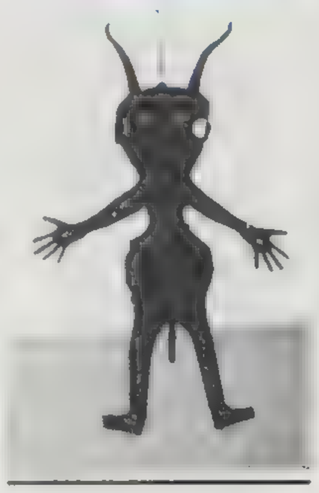
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VOGUE TRAVEL

Continued from page 70

port with shops and stalls where you haggle for bargains; the Iron Market, the peasants' market are bustling with trade. Quality Haitian paintings from five to twenty-five dollars is the vaudevillian chant of Issa on Avenue du Chili. The new Museum of Haitian Art has a collection of early primitives, exciting wrought-iron sculptures. Cockfights bring crowds to the Exposition Grounds on Saturday and Sunday.

Mystic wrought-iron sculpture, at the Museum of Haitian Art.



An Avis driver took us to Kenscoff, six thousand feet above Port-au-Prince. Along the road, young boys press giant bouquets of violets wrapped with paper lace to the car windows. This is the garden village for the city. The riches of the earth pour out: every type of fruit—bushels of *fraises des bois*, clusters of bananas. Returning to Port-au-Prince we stopped at the Barbancourt distillery to taste their liqueurs—hibiscus, spice, mango, mint, nougat, a special rum.

A minibus, food-and-people-packed.



The Road. It winds unmercifully for eleven hours from Port-au-Prince to Cap Haitien—a via Appia Antica that jars the bones but is the lifeline of Haiti. Cap Haitien is the Old World. We rested at the Mont Joli hotel, were advised not to dine in the town, to drink bottled water.

In forty-five minutes we made our way by car from Cap Haitien to the Sans Souci Palace built by King Henri Christophe. Above, the Citadelle with 375 cannon to ward off a Napoleonic attack. By mule for two hours, blistering legs, we climbed to the Citadelle eight hundred yards above the sea. Our guide hacked the tops off coconuts; we drank the refreshing milk.

Broad grins spread across Haitian faces at the mention of Mardi Gras. The Rara Carnival—between Good Friday and Easter Sunday—is an interesting celebration of the African Yoruba tradition.

This country where the average yearly income is seventy dollars has been reopened to tourism: "Live like a king." Across the country headlines read, "Haiti: twenty-four-hour divorce." It was a honeymoon for us.

HAITI EXPRESS: American Airlines runs the only direct flights to Haiti from New York. All year and every day, a 707 leaves JFK at 9:20 A.M. for Haiti's Port-au-Prince and takes off at 1:20 P.M. for the return flight—Haiti to New York. Excursion fares for a stay not more than 21 days but without any other stipulations cost less, especially during the slow season: now until December 15; round-trip excursion fare in first class, including tax is $306 for one person; in coach class traveling on weekends, $208; but only $182 flying on Mondays through Thursdays.

Entry requirements for visitors are simple: a return airline ticket; passport or other proof of U.S. citizenship, and a $2 tourist card issued on arrival. Cab fares from the airport to Port-au-Prince are about $3.50 for each passenger; $5 to Pétionville. Cab drivers do not expect to be tipped.

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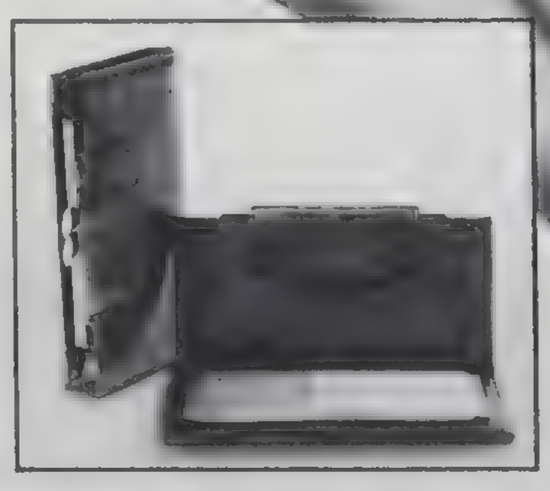


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BOOKS

HEAVY CREAM: FOOD, BEAUTY, PLUS

VVVV SIMCA'S CUISINE, by Simone Beck (Knopf, 416 pages, $8.95). Simone Beck is Julia Child's great friend and link to France and, with her, the author of *Mastering the Art of French Cooking*. Here, in a cookbook that is simply and brilliantly done, Simone Beck shows how she cooks for her family, giving menus and the splendid tips she and Julia Child are famous for.

VVV½ PICASSO, BIRTH OF A GENIUS, by Juan-Eduardo Cirlot (Praeger, 288 pages, $29.50 until December 31). Child prodigies are common in music but not in painting. This book, with its 971 illustrations, is an amazement from the earliest drawings of a bullfight and another of doves that Picasso did at nine to the later drawings and paintings that caused his father, when Picasso was thirteen, to say he was giving up art in his son's favor.

VVV QUEEN VICTORIA, by Cecil Woodham-Smith (Knopf, 512 pages, $10). Early Vickie is not necessarily dreary Vickie. Victoria began low in the royal succession and, through no fault or virtue of her own, became Queen. Woodham-Smith's biography is a fascinating portrait of a woman who shaped a nation and a century with a powerful will and a lot of silly sentimentality.

VV MISS ELIZABETH ARDEN, by Alfred Allan Lewis and Constance Woodworth (Coward, McCann and Geoghegan, Inc., 320 pages, $7.95). *Madame* it isn't, but this biography of Elizabeth Arden, born Florence Nightingale Graham, who, with Helena Rubinstein, was one of the most imperious rulers of the beauty and fashion world—has a rather over-ranged charm, startling enough to hide many of its defects. Coco Chanel once said: "There is only one Mademoiselle, me; one Madame, Helena Rubinstein; and one Miss, Elizabeth Arden."

Vogue's ratings: **VVVV** *=the best books*



MAJ SJÖWALL and PER WAHLÖÖ

The Swedish couple who wow mystery fans and their latest novel, *The Abominable Man, The Story of a Crime* (Pantheon, 215 pages, $4.95). The Wahlöös, gentle, deeply absorbed in one another with bright flashes of humor, are the best-selling man-and-wife writing team who have a glued audience in England and America among readers who crave their novels, with a Dostoevskian eve for the complicity of all society in crime, and Martin Beck, their rather nondescript police inspector-hero, who somehow manages to solve the mayhem they cook up. The villain in this novel, killed early-on, is a police captain whose use of force has worked against the law rather than for it. About their mysteries, Mrs. Wahlöö said, "We're police reporters really. It's the system we're fascinated with and how it manages to operate at all in the vast impersonality of urban life."



"What we really need is people's liberation. Why shouldn't people help each other to live with respect and mutual support regardless of sex? That's what women's liberation is all about."

ESTELLE STEINBERG
Freelance Financial Writer, New York
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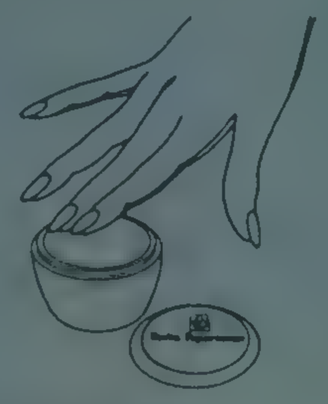
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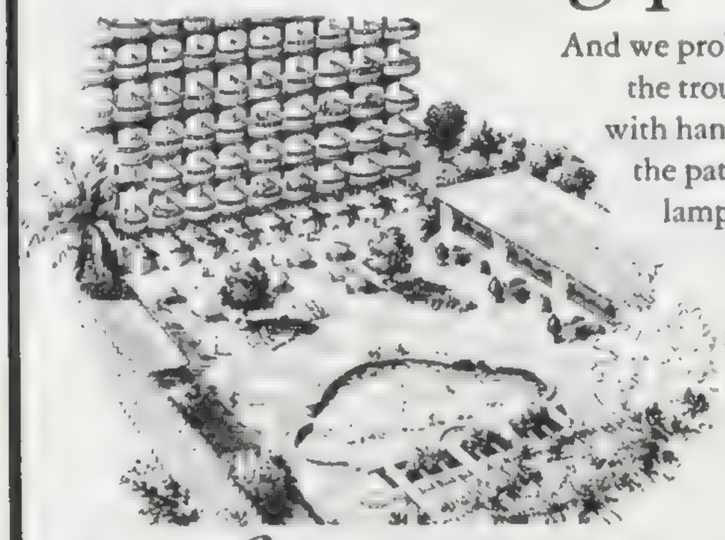
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MOVIES

EUROPE SENDS LOVE; U.S., KIDS

VVV½ LOVE AND PAIN and the whole damn thing directed by Alan J. Pakula, with Maggie Smith and Timothy Bottoms. Pakula's direction of Jane Fonda in *Klute* gave us one of the most rounded film portraits of a woman in years. In *Love and Pain,* Pakula explores the rocky terrain of an affair between an older woman (a companion to elderly people) and a younger man. Smashing.

VVV½ FELLINI'S ROMA, directed by Federico Fellini. Fellini has had a rather fickle love affair with Rome; this film, shot through with laughs and surprises, is limited by its mordant humor, the pique of a man who can never forgive his mistress but can never forget her either.

VVV½ TOUT VA BIEN, directed by Jean-Luc Godard, with Jane Fonda and Yves Montand. Godard, after a series of interesting but often tedious politically committed documentaries, returns brilliantly to the commercial movies, taking the marriage of an American radio correspondent and her husband, a director of TV commercials, apart. The catalyst is not another man or woman but a sit-down strike.

VVV HEAT, directed by Paul Morrissey, with Sylvia Miles and Joe Dallesandro—the latest film from Andy Warhol's Factory, "more stars than there are in heaven." *Heat* is a sort of down-and-out parody of *Sunset Boulevard,* set in L.A. with Sylvia Miles burning up the celluloid hellbent for destruction in the arms of a rather bland young hustler.

VV½ A SEPARATE PEACE. A rather tepid re-heat of the John Knowles novel about spiritual initiation in a boys' school, chilled by the visual nostalgia that by now has become a heavy-handed cliché.

VV DIRTY LITTLE BILLY, with Michael J. Pollard cast as Billy the Kid, the pretty but mean cowkid, which makes about as much sense as casting Barbra Streisand as Heidi. You can't fool us kids.

Vogue's ratings: **VVVV**=*the best movies*



BERNARDO BERTOLUCCI

Only 31, some say the best of the young European film directors, Bernardo Bertolucci, whose new film the *Last Tango in Paris* with Marlon Brando, Jean-Pierre Léaud, and Maria Schneider just opened at The 10th Annual New York Film Festival, is a deeply political filmmaker who makes very serious movies in a beautiful, almost slick way. *The Conformist,* his last movie, was a psychological *tour de force,* the growth of Italian Fascism seen in terms of one man. "History is really an accumulation of details. I want to show those details, make some sense of them." And the meaning of the *Last Tango in Paris,* about an affair between an older man and a young girl: "There's always the war between the generations. That's the most deadly war of all."

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The accolade of age cannot descend on a product decorated with an imitation old-looking label. Here are some truly nostalgic items that have stood the test of time. *from left to right:*

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Violettes de Toulouse

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TV

. . . DON'T FORGET THE CHILDREN

VVV THE BOB HOPE SPECIAL, Thursday, October 5, 9:00 P.M., EST, NBC. Political buffs will be listening closely to Bob Hope's quips on this special for a privileged view of the campaign for the Presidency from golf-buddy Spiro Agnew.

VVVV VANITY FAIR, Sundays, 9:00 P.M., EST, PBS, five one-hour episodes beginning October 1. Not quite the bite and swirl of Thackeray's great nineteenth-century novel but enough to make it perhaps the best dramatic series of the season. Susan Hampshire is not everyone's Becky Sharp, but after what she went through on *The Forsyte Saga* she deserves a break. Made in Britain.

VV THE ADVENTURES OF BLACK BEAUTY, Thursdays at 7:30 P.M., EST, on WABC-TV in New York. A simple, touching story about a girl and her horse that could go on running forever—except the horse used for close-ups is seven and Judi Bowker is eighteen and full of carrots or whatever.

VVV THE NEW BILL COSBY SHOW, Mondays, 10:00–11:00 P.M., EST, CBS. Bill Cosby has a great, direct pull with an audience that somehow got lost. Now, he's back to his sly, childlike tricks and the laughs are rolling once again.

VV THE TELEVISION MOVIE, ABC, CBS, and NBC. This season's boom, a surprising phenomenon with built-in financial fallout for the ailing television industry. Many of the movies made for television this season are tryouts for series. Others are destined for reruns —available old Hollywood films are in short supply—and some will run in European movie theaters where audiences still hunger for flicks.

VVV THE FAMILY GAME, Sundays, PBS, beginning October 1 at 8:00 P.M., EST. An engrossing glimpse of the widely used new therapy that deals with the family as a group, rather than as isolated individuals. More seriously entertaining than any soap opera.

V THE LITTLE PEOPLE, with Brian Keith, Fridays, 8:30 P.M., EST, NBC. The Hawaiian setting may be a *luau* for the eyes, but the helpful pediatrician is not.

Vogue's rating: **VVVV** *= the best television programs*



CAROL BURNETT

Television's most golden hour: "The Carol Burnett Show"

The star of this series (8:00 P.M., EST, CBS) is the green-eyed redhead with a big mouth and a Silly-Putty face who still brings laughs after sixteen years on the tube. "I don't think about being funny. I guess I just *am* funny." An escapee from a miserable childhood that she says gave her her repertory of characters, Carol Burnett will soon appear in her first big movie part opposite Walter Matthau in *Pete 'n' Tillie*. Her first big hit was a song called "I Made A Fool of Myself over John Foster Dulles," but now she spends her time on television avoiding bears, wolves, and guest celebrities: "I'm a one-woman hazard. I can break anyone up."

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VOGUE

MUSIC

SOME NONMUSIC, FOR KICKS

VVVV CURRENT, Vol. 1, no. 1 (Current Audio, Inc.). The idea of an audio magazine has been kicking around for a long time—flimsy acetates sewn into the bindings of regular magazines and books—but this is the first magazine-record to achieve topicality. From Elvis Presley's recent press conference in New York to Angela Davis and her mother outside the courtroom, the album is impressive with excellent "mixing," making a collage of sounds. Unfortunately, with video-tape-magazines in the works, this effort loses some of its edge.

VVV½ HOMAGE TO PAVLOVA, Richard Bonynge conducting The London Symphony Orchestra (London). This sort of LP, with a pseudo-scholarly souvenir booklet, including a sequence of Pavlova as the Dying Swan, is usually a drag. This one, of ballet-music excerpts, is a delight, evocative, sentimental, charming.

VVV½ DEAR FRIENDS, The Firesign Theatre (Columbia). Old-time radio is suddenly back with some stations reverently replaying *The Romance of Helen Trent* and *Our Gal Sunday*. The Firesign Theatre album takes over where *Monitor* and the soaps left off—zany, imaginative, and improbable "radio" skits.

VVV½ PROMETHEUS—THE POEM OF FIRE, and *Piano Concerto in F sharp minor*, by Alexander Scriabin, with Vladimir Ashkenazy, pianist, and Lorin Maazel conducting the London Philharmonic Orchestra (London). Scriabin, the strangely mystical Russian composer whose work might provide the setting for some Art Nouveau drama, was born a hundred years ago. Now, his music is coming into its own with Ashkenazy as a brilliant member of the growing cult.

VVV COLORS OF THE DAY, *The Best of Judy Collins* (Elektra Records). Judy Collins, a great favorite of the young, has a kind of breathy freedom to her singing. Here, she sings, with a great, believable beauty, songs—some her own—that she and others have made popular.

Vogue's rating: **VVVV** *=the best music*



CARROLL O'CONNOR

Singing all the way to the bank, with *Of Thee I Sing*, the 'thirties musical, revived October 24 (CBS television). Carroll O'Connor hits the big-time with his second career as a singer-composer. Tremendously popular as Archie Bunker on *All in the Family*, Carroll O'Connor already has one hit record, "Ding-A-Ling Lady," for which he also wrote the words. As Presidential candidate John P. Wintergreen, he'll be singing George and Ira Gershwin songs. "If you can carry a tune, singing isn't that much different from acting. If you sing in a nightclub, you have to keep the drunks interested. If you're in a musical, you can move around."

VOGUEHEALTH

BY MELVA WEBER

WHAT DOCTORS SAY:

What makes Lesbians different?

"It is absolutely clear that there is no such thing as a Lesbian physique." After thorough physical and psychological studies of female homosexual volunteers, a team of London doctors could not find any significant organic differences between Lesbians and heterosexual women. The forty-two women tested had no physical abnormalities, and results of studies of cells and hormone levels were typically female. The Lesbian women ranged a little taller and did show some psychological differences that may be effects rather than causes: they were higher in neuroticism–defined as anxiety, restlessness, tension, vulnerability to stress–and lower in extroversion –impulsiveness, sociability, empathy, gregariousness–than the average woman.

When two is a crowd, three's a diversion:

Partners in isolation–whether walking on the moon or hiking in the Canadian Rockies–can set out friends, come back enemies. A team of psychologists for the National Aeronautics and Space Administration has finished a seven-year study on the effects of human crowding, particularly the effects of restricted, isolated monotony: the kind of thing that occurs in a space capsule. Dr. Seward Smith and Dr. William W. Haythorn found that men can successfully adapt to confinement for weeks or even for months when the conditions are right. Hostility rages higher when just two people are confined together; a larger group stays friendlier even when there's less space for each person. Variety among the partners helps ease the stress, making a joint U.S. and U.S.S.R. moon expedition sound like a jollier trip than all-American ones, and suggesting a well-mixed guest list for a cruise on a small boat.

New metal finds: which is richest?

The most precious metals aren't wrapped around diamonds or minted into coins; they're the important traces of metals in your body, essential to good health. We all know iron ranks first, but only recently have scientists established the status of number two: zinc. This pale, cool-looking metal is a lively factor in growth and development, healing, and a range of metabolic events in the living cells.

About a dozen years ago, Dr. Ananda Prasad, now a professor at Wayne State University in Detroit, while studying a group of Egyptian and Iranian "dwarfs"—oddly stunted and sexually underdeveloped young men—found that their bodies lacked proper amounts of zinc. The soil in their region is zinc-poor; and the unleavened bread that was their staple diet contained high levels of phytates, substances that bind zinc (that's called "chelating"), making it unavailable for absorption by the body. Adding zinc to the boys' intake sent them on to full height and manhood.

In our well-fed nation, zinc starvation was long thought close to impossible; but in Denver, Colorado, a group of children thought to be on healthy diets also were found to lack enough zinc. They were picky eaters and weren't growing properly. Zinc supplements set them to rights.

We need one or two milligrams of zinc each day to grow and prosper; an average "good" diet provides ten to fifteen milligrams—enough extra zinc to cover the amount lost through chelation. Yet there are Americans whose self-selected diets don't provide enough zinc: college women in particular and pregnant women—their needs are special. The best sources of zinc are protein foods: fish, lean meats, chicken, milk, eggs. Cereals and beans carry substantial amounts, but they may also contain the zinc-binding phytates—so a protein-rich diet is the best zinc insurance. Any supplementary zinc must be prescribed by a doctor.

Eat the right metals

Freezing out cancer:

Cryosurgery–a process that uses liquid nitrogen to freeze body tissues–is now being used to treat skin cancer with cures in 97 percent of the cases. Sprayed-on nitrogen drops the temperature of the tumor to a frigid minus-20 centigrade and lower, freezing the diseased tissue until it frosts. In following weeks, the tumor sloughs off, then smooth healing takes place. The leader in skin-cancer cryotherapy is Dr. Setrag A. Zacarian at the Springfield, Massachusetts Hospital Medical Center. He's done about fifteen hundred cryo-operations for skin cancer, uses a special spray gun he developed himself called the Zacarian C-21.

The high cost of swallowing . . .

Out-of-place front teeth and all that they involve in orthodontia are in many cases caused not by that old 1920's no-no thumb-sucking but by improper swallowing. A baby whose nursing bottle releases the milk too quickly has to push back on the nipple with his tongue to keep from gagging. This produces a wrong-swallowing habit that later pushes the front teeth out of place with a potential force of twelve thousand pounds each day. We all swallow about two thousand times a day; in the correct swallow the tip of the tongue presses against the roof of the mouth behind the teeth, not against them. Professor Daniel Garliner of Howard University Dental School in Washington, D. C., suggests that a dentist can detect poor swallowing and help change the habit in time.

Fast talk, doctor-to-doctor:

Consultation with highly trained specialists on out-of-the-ordinary medical problems is now available to American physicians at phone-call reach. A new Chicago-based service called MediCall, established by the nonprofit American Society of Contemporary Medicine and Surgery, provides for doctors who subscribe a direct telephone connection with medical authorities in such fields as neurology, endocrinology, or ophthalmology on a twenty-four-hour basis. The charge is based on the length of the call; John Bellows, who helped organize the service, estimates that most calls won't go past ten minutes: five for the caller to explain symptoms and five for the specialist to jibe his diagnosis and advice on treatment.

Edith Imre's dashing demi-wig of Kanekalon* and the racy striped knit by Laura Aponte...

Two Italian classics to lead a busy fashion life. Edith Imre's demi-wig, made in Italy and custom designed in carefree Kanekalon, can be styled many ways for many moods. Making fashion headlines here: the 'Vera' demi-wig, styled in four dashing ways. $40.



EDITH IMRE wigs and pieces are available at the Wig Boutiques of
LORD & TAYLOR • FILENE'S • MARSHALL FIELD & COMPANY
and at the Beauty Salons of
BERGDORF GOODMAN • I. MAGNIN • JORDAN MARSH

Even this close it looks like hair

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Love's Reflections fall colors are intriguingly bright, but clear. Vibrant, but not brassy. To give your mouth a mysteriously soft, rich look.

Mysterious Mauve. Intriguing Pink. Bittersweet Secret. Fiery Red. Revealing Red. Concealed Copper. Fascinating Wine. Chili Affair.

Each new lip color is available in Love's Reflections Lip Creme™ stick; and new, mysteriously shiny, translucent Love's Reflections Lip Shine™ in a compact.

Love Cosmetics by Menley & James.

ELECTION COUNTDOWN

'72

ONE WOMAN'S VOTE

A candidate's "image": he must offer himself as well as a program, but the self not always defines the program. Part 4 in a series

BY ELIZABETH HARDWICK

John Kenneth Galbraith wrote
about President Coolidge:
"Anyone familiar with this
particular race of men knows that
a dour, flinty, inscrutable visage
such as that of Calvin Coolidge
can be a mask for a calm
and acutely perceptive intellect.
And he knows equally well
that it can conceal a mind
of singular aridity. . . .
In the case of Coolidge the evidence
is in favor of the second."

If ever a political man united
shadow and substance it was Coolidge.
His body and soul seemed to live
in a rare harmony of abstemiousness,
avoidance, and a strange, unpolitical
serenity. History does not often cast up
such symmetry for us.

Now there is nothing simple
in the political and personal image
of our politicians. They cannot know
what is wanted, where the quickly
moving popular wish has gone to.
Every turn is a hazard; and, in the end,
the brute immovability of so much
they have promised to turn aside
undoes them. If it were not for the fact
that they seek office and power
with a raging insistence,
one would pity them.
Every candidate has chosen,
voted for himself.
    It is the fate of most
"image-making" to leave political figures
with a deep and cutting conviction
that they have been misunderstood.
This is the bitterness
of the struggle they make
between appearance and reality.
For the public, the voter,
it is different. He has tried to connect
action and purpose, to unite his private,
almost wordless, comprehension
of the candidate's nature and intentions
with the results in so far as they are
visible or knowable.
Images, once so carefully appropriate,
change, perhaps into
a cumbersome and futile determination.
The television screen,
the debates, the advisers fall
like old leaflets in front of the wind
of actual life. And the circle comes
round again. A new image, we cry out,
or rediscover an old one!
What the voter had hoped for all along
was not images, but imagination,
a quality the camera can seldom record.

It would be surprising
if the rampant visibility
provided by television
had not greatly altered and complicated
the way in which a candidate
solicits high public office.
He must offer himself
as well as his program.
The self—that is, the picture he makes
in a moral and psychological sense—
is not always defined by the program.
George McGovern, for instance,
wished to offer an adventurous program
but to offer it in the name of,
in the image of, a reliable,
thoughtful small-town parson's son.
President Nixon appeared
in Peking and Moscow,
breaking bread at the table
of revolution. But he carried,
in the luggage of the self, his invincible,
almost religious dedication to capitalism.
Image and action work in mysterious
ways, sometimes affirming each other,
sometimes providing a useful escape.
    Television has made an eccentric,
highly individual image much less
desirable. Teddy Roosevelt and William
Howard Taft—the one too fiercely
vibrating, the other simply too fat—
would probably have been betrayed by
television. In a sense candidates have
become television professionals
and to some extent they must seek
in their manner, their voices,
their profiles to approximate
the standards of the medium itself.
They must urge themselves
towards the demeanor of news
broadcasters. The wider ranges of
temperament, of physical deviation
must be hidden, "worked on."

In spite of effort, research,
experience, we cannot fully absorb
television into the political scheme.
Politics are not visual.
The public is on guard, uncomfortable,
and, above all, fickle.
The leader starts with all he has
accumulated before he became a
candidate, or *the* candidate,
a Presidential one. He has his biography
and alliances, his general direction
and conviction. Beyond that, what
shall he wish to appear to be?
And what is possible?
His image must take into account every
contradiction of his nature
and his existence,
for he is made up of accidents,
rumors, secrets,
uncontrollable disposition,
hidden and public hopes.
    High office is the best
and the worst place to hide.
Respect for the office
and an unvoiced willingness to go along
with the public presentation so far
as possible allows even a President
a certain astonishing tolerance.
Death uncovers mistresses of long
standing, unknown disasters of health,
drinking, unbecoming behavior of many
sorts. And yet in other ways the constant
surveillance of the press and
public is like the prison cell in which
the overhead bulb is never turned off.
Petty as well as great mistakes
strike a man down,
just as small victories
may lift him up.

In this present election year,
candidates appeal for the country's
favor; they place their hopes on
one and then on another group,
or what they believe to be a group.
They sharpen or they soften;
they try to create something
new in themselves
and to uncreate something old.
Around their heads the appalling
exigencies and tragedies of our times
circle like a mist of furious flies.
The unforeseen will loom up
out of darkness and the impossible
will become likely.

Speeches are made, polls are taken,
the candidate sets out on his course.
The worst thing that can happen,
the worst outside of the encompassing
possibility of death which has given
our political life something
of the feeling of the high wire
without a net, the worst is an *impasse*.
This is what Senator McGovern faced in
the revelation about Senator Eagleton's
previous attacks of depression.
To ignore the condition would bring
a hailstorm of reproach;
to make a substitution, as he did,
brought a downpour of sympathy
for the rejected. In the sadistic
center ring of politics nothing
can provide relief. Nevertheless,
television and the vast, speedy
sense of "coverage" that dominate
our political minds slide from one
difficulty into another, as in a dream.
After all, you cannot have a tragedy
every afternoon. Forgetfulness is part
of the scheme of things. ▼

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VOGUE LIVING

BY MARY SCOTT WELCH

MAKE IT A GOOD LIFE:

look sharp, take care, plan ahead

Car service without bills

If car-servicing problems keep coming back like a monotonous song, you might try to talk your automobile dealer into a plan devised by Harold Miller, a New York advertising-agency executive who lives on Long Island. Harold Miller has contracted to pay the dealer $25 a month for the first two years of his new car's life, $30 a month for the next two. This service contract will cover everything except gasoline and repairs resulting from collisions; "everything" includes tires, antifreeze, adjustments on the FM radio, and any and all mysterious ailments. If, later, Mr. Miller decides to buy another automobile before the four years are up, the remaining payments will be applied to the price of the new car. Best of all, when the Miller car is in the shop, a replacement is supplied by the dealer.

Now try this . . .

Take a Swiss army knife—status symbol of backpackers—along into the non-wilderness in the glove compartment of your car. With scissors, tweezers, screwdrivers, can openers, and toothpick folded into its jackknife self, it's handy for everything from a jammed lock to a splinter. . . . Use bottled spring water to make clear-crystal ice cubes to store in a crystal bucket; they taste better than the tap-water kind. . . . List the expiration or due dates of your memberships, subscriptions, yearly charitable contributions in an A-to-Z indexed memorandum book, for quick look-ups when the too-early renewal notices come in. . . . Take snapshots of your valuables—anything you've had insured—to serve as the ultimate descriptions should you file a claim for loss or damage. . . . Next trip to the framer's, ask about using plastic in place of glass on the faces of big pictures. Plastic won't break, is much lighter than glass: two assets when you rotate your pictures from room to room or house to house. . . . Have extra sets of keys made for every car in the family, distribute one set of each to every driver in the household, and carry an extra set, too, for the car you drive. You'll be able to pick up the car your husband left at the station, won't be locked out if your car door slams while the keys are inside.

Needlework mania: the 'seventies symptoms . . .



Blackwork: black silk embroidery on fine white linen. The scrolling design at left was drawn from a late sixteenth-century coif in the Victoria and Albert Museum in London. (Size reduced by one third.)

Blackwork—embroidery in black silk on fine white linen, the going busywork in Henry VIII's England—is edging ubiquitous needlepoint now as the 'seventies favorite thing to do. Henry's first wife, Katharine of Aragon, often gets the credit for bringing England this thread-count embroidery (known at first as "Spanish work," though it's found in the Slavonic countries as well), used on bed hangings and other household things, along with dresses and shirts, in Tudor times. Blackwork's reversible Holbein stitch got its name from Hans Holbein the Younger, who detailed the black embroidery on chemise sleeves of Henry's third and fifth wives, Jane Seymour and Catherine Howard, in portraits he painted in 1536 and 1541.

The Spaniards sparked their blackwork with metal threads, sometimes used red silk or wool instead of black. You can work with brilliant colored silks for right-now versions of the old designs, use the thread-count method to develop your own patterns. Possibilities zoom when you choose other kinds of thread or yarn, other background fabrics including coarser—eye-saving—weaves (more on that subject, above right).

Marvelous sources of needlework news and services, including what's up with blackwork, are provided for members of The Embroiderers' Guild of America, Inc. National headquarters are at 120 East Fifty-sixth Street in New York 10022; the yearly membership is $10.

An eye for the needle:

If your eyes are a little less precise than your fingers when you're doing fine needlework—petit-point, blackwork, skinny-needle crochet, or knitting—there are ways to magnify the work, reduce the strain on your eyes. One magnifier hangs around your neck just above the work—leaving both hands free—it's called Easy View Magnifier, can be bought at E. B. Meyrowitz in New York. Another is built into a sort of visor—it's called Magna Sight-Master 3-D Binocular Magnifier, can be bought at Lafayette Radio Electronics in New York. An optician can supply you with more traditional aids for close work: a jeweler's loupe, which clips on your head or over your regular glasses, or an extra pair of lenses that flips down over your regular glasses or clips over them. Just simple "reading" glasses may be the answer, if you aren't a glasses-wearer, need only a little help. Keep your eye-aids with your other working tools, as handy as needles and thread.

Cutting out washouts:

To keep your Austrian socks, French lisle shirts, or other shrinkables from being tossed into the washing machine by some absentminded person (it could be you) sew a warning label into everything that needs hand laundering. A strip of bias tape in a high-visibility color (not red, it bleeds) will do nicely. And while you're labeling: on sheets, a couple of stitches in a special color on one corner—or embroidered initials: D for double, B for bunk—will identify the different sizes while they're folded, save a lot of shuffling in the linen closet.

Something old.
Something new.



The electricity is new. The rest is history. For the simple reason that Stiffel lamps take their inspiration from the past—from designs so lasting they still delight the eye today.

The lamp at center, for example, is based on urns of the Early 19th century Regency period. It s old brass finish is richly accented with antiqued black enamel. It is 39″ high and costs about $90.

At left, softly antiqued Mandarin Yellow enamel enhances this simple, but imposing, canister of cast metal. Distressed old brass finish highlights the subtle curves of this classic form. It is 37½″ high and about $117.

Finally, at right, Stiffel's ode on a Georgian urn, with deep Empire Green enamel and distressed old brass finish. It is 35½″ tall, and about $100.

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VOGUE OBSERVATIONS

WHAT'S GOING ON . . .


1

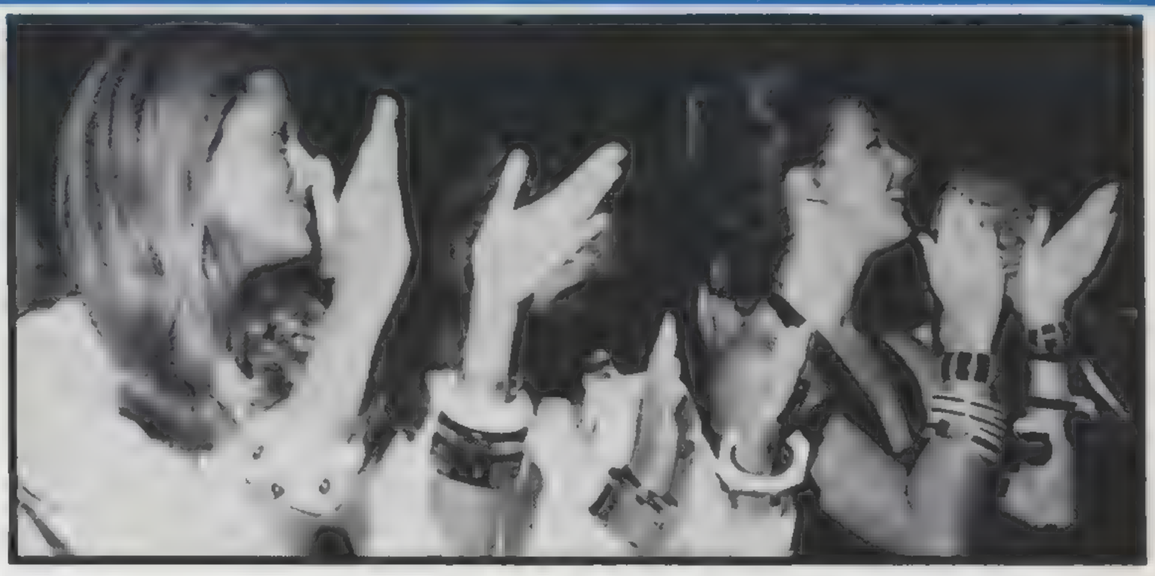
NEW YORK: IT'S ONE OF THE NEWEST EVENING COIFFURES—and Bianca Jagger, **1**, is one of the first to wear it—wrapping her lustrous black hair up in a big roll that frames her face. . . . On the subject of hair, have you noticed **HOW MANY WOMEN IN THE PUBLIC EYE BECAUSE OF POLITICS ARE BLONDES?** There's Pat Nixon and Eleanor McGovern, Mary Lindsay and Joan Kennedy, of course Tricia Cox; in France, Madame Pompidou; in England, Princess Anne—all women who, because of their positions, must constantly look their best. . . . So there must be something to having that flash of sunshiny-shaded coif. . . .


2

2. AS WE KNOW, ITALIAN WOMEN ARE MAD FOR SHOES WITH CHUNKY PLATFORMS, HEELS TO THE SKY. But there have been problems—mostly of navigation. Visitors to Spoleto and Capri—both places full of steep steps necessary to get from anywhere to somewhere else—report the girls all try to walk up, but are totally defeated coming down, invariably ending up barefoot, carrying their shoes in their hands. Naturally, however, no one is thinking of giving up her high-heeled, high-soled shoes—even if wearing them means, half the time, carrying them. . . . **PARIS, ROME—IT WAS THE SUMMER STREET UNIFORM**—a soft pleated skirt of printed crêpe de Chine worn with a clingy sweater or sweater set, the whole thing narrow-belted at the waist. In Paris, Mary Russell, **3**, and Nan Kempner, ***5***, were two of the many who were wearing the Saint Laurent Rive Gauche version. Princess Ira Fürstenberg's, **4**, was barer for those hot Roman streets. . . . It's interesting to watch something like this evolve, for almost always what the chic women love for summer becomes an even bigger fashion in the warm-weather resorts.


3 4 5

MARY RUSSELL, BILL CUNNINGHAM



***Above:** "It's the passion of Rome"—the wearing of armloads of clunky bracelets. This row of clapping, clanking bracelet wearers —including Pilar and Consuelo Crespi— was snapped at the Lancetti collection. . . .*

***Below:** On the beaches of the Côte d'Azur, the Italian Riviera last summer, lots and lots of the girls went around like this. . . . Up till now, the bare top was only a "fashion" for some special girls in special places like Saint-Tropez. . . .*





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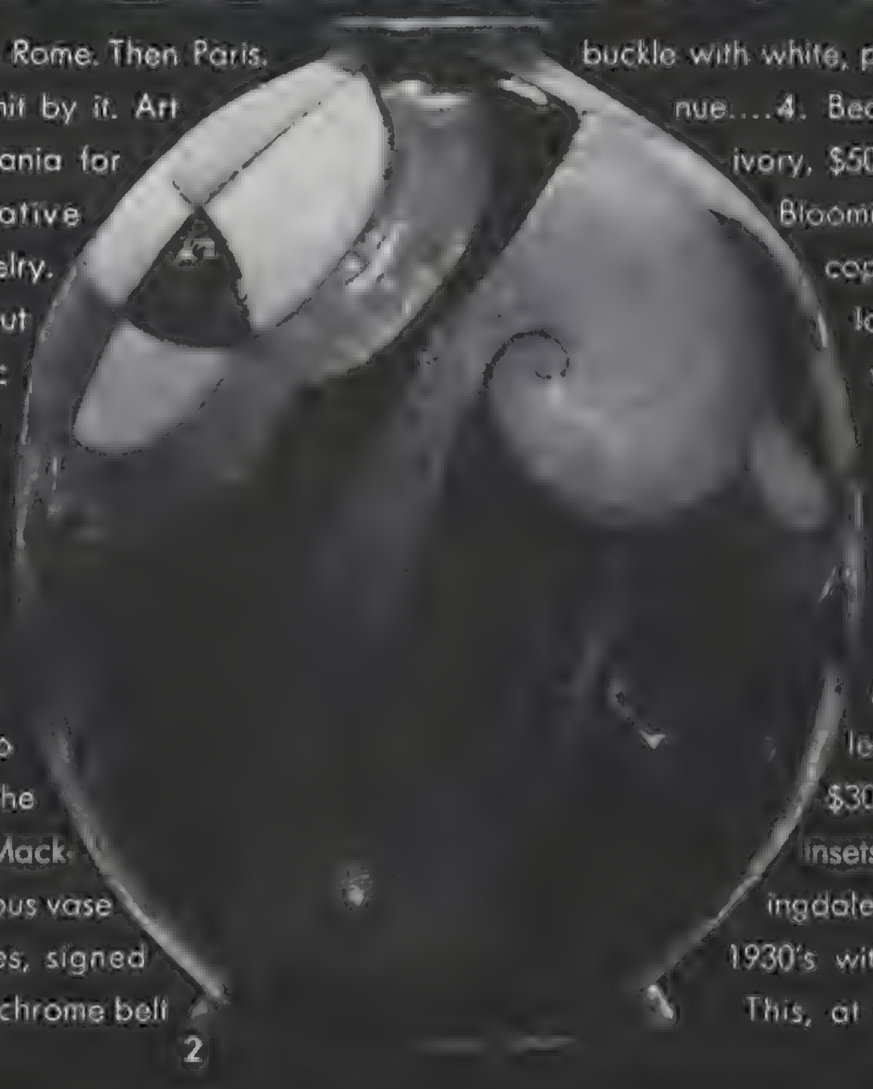
Peacock East. Dramatic way to lounge or entertain. Luxe Antron* nylon tricot in a melange of exotic coloring. Coolie suit, $18. Mandarin robe, $24. Peking hostess gown, $21. At fine stores. O'Bryan Brothers, Inc. 4220 Belmont, Chicago 60641

VOGUE BOUTIQUE

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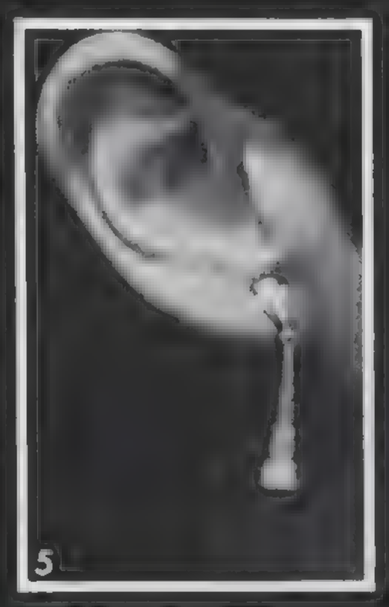


First we heard about it from Rome. Then Paris. Now New York's been hit by it. Art Deco is the newest mania for collectors of decorative things, especially jewelry. There's something about the "moderne" geometric shapes designed in the 1920's and '30's that is right with today's clothes. At the same time that authentic Art Deco is being collected, it is also becoming a big influence on current costume jewelry—often with beautiful results. Here, a sampling from two shops specializing in authentic Art Deco. And some new, superb, Art Deco inspired designs....**1.** Silver box, souvenir of the 1925 Paris Exposition, signed by P. Turin. $175. At Macklowe Gallery, 1088 Madison Avenue....**2.** Fabulous vase—blue, black, violet on copper—from Limoges, signed Favré. $950. Also at Macklowe....**3.** Late 1920's chrome belt buckle with white, purple enamel. $34. Primavera, 808 Madison Avenue....**4.** Beautiful new bird bracelets—sterling silver, $110; ivory, $50; gold and silver, $170. By M. and J. Savitt for Bloomingdale's....**5.** Geometric drop earrings of silver, copper, brass, designed in the 1920's. $40. At Macklowe Gallery....**6.** Clip-on brooch circa 1920's in white, jade-green enamel on silver (shown here slightly larger than actual size). $15. At Macklowe....**7.** Very of the period—a black, silver, and eggshell lacquer flask made in France by Napier. $295. The onyx-and-silver ring is German, 1935. $42. Both, at Primavera, 808 Madison Avenue....**8.** Sensational new square-cut bracelets—Art Deco in feeling—made of slices of ivory, $30, ivory banded with silver, $84. Or silver with gold insets, $130. Designed by M. and J. Savitt for Bloomingdale's....**9.** Square-cut ring from France, made in the 1930's with chunks of onyx and green Amazonite. $110. This, at Macklowe Gallery, 1088 Madison Avenue....











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L'Air du Temps

NINA RICCI, PARIS

VOGUE'S POINT OF VIEW

TIME *and* *beauty*

Several pages ahead, you're going to see a group of pictures in which a very attractive young woman is shown doing a very good, very simple makeup in fifteen minutes — or about as much time as it would take many women to slap on a little color and hope no one looks too closely. The point is, whether it's your makeup, your skin, your hair, your figure, or your clothes: the difference between looking — and feeling — merely so-so and looking and feeling super is often a matter of minutes — used well. That's what this issue is about.



the IMPACT of a modern beauty...

color

All the shining red—Ultima II makeups by Charles Revson; among them, Cloisonné nail enamel in Scarlet. Accessory details, next to the last page.

BOB STONE

the IMPACT *of a modern beauty... dash*



Going places, getting there on time—1972 (non) still life with symbols, right, *in palest beige: a mink wrap-and-tie tied back over cashmere-y pants, pull, satin shirt. Coat, Bill Blass for Revillon; "Tourmaline," Emba natural pale-beige mink. Saks Fifth Avenue; Gidding-Jenny. (The tone—the tempo—picked up, here, at Teterboro Airport, by the Mercedes sedan and Lear jet.) Other fashion details, next to last page of this issue. Coif, by William of Kenneth.*



the impact of a

MODERN BEAUTY

Karen Graham *leads the way*

On these 18 pages—with super-model Karen Graham—Vogue explores the new attractiveness of women, and shows how any woman can make the most of her own looks within the range of fashion and beauty today.



AVEDON



The subtle side of sex appeal—Karen Graham at night, in Missoni's small, dolman-sleeved top and skirt of thin, clingy, black-and-silver Lurex printed with flowers. About $260. Next month, at Bloomingdale's; Higbee's; Country Club Fashions. These eighteen pages: coifs by Suga.



the private life of a public beauty

KAREN GRAHAM: Few people know her well, but most women understand something her face tells

BY KATE LLOYD

She was going through the United States Customs when a brouhaha arose over whether or not her European-made luggage had already done their customs duty. She started explaining, but the officer said, "Never mind. You have an honest face."

That's one way of describing one of the most famously beautiful faces today, and it's true. In addition to everything else, Karen Graham, of the honest face, comes as close to being the American Dream as any young woman in her twenties could be: disciplined, hard-working, modest, luminously clean, loyal, principled, making money as fast as she chooses to, in love, and on top of the world. Oddly, that's not as easy as it sounds when your face and figure are marvelously marketable photogenic commodities and a great many people would stand to gain if they could only use you.

Karen Graham's great strength is knowing how not to be used. After about three years of modeling, she remains adamantly her own woman: she works when she wants to and for whom she wants to. Her standards in photographers and editors are high.

"If someone asked you to pose for a centerfold in *Playboy*, Karen, would you do it?"

"I'd ask, who's the photographer," she answered fast. Pinned, she finally admitted that even for Irving Penn, whom she greatly admires and calls "Mr. Penn," she wouldn't do it. There's a lot that, even now in her peak, hurry-up years of money-making power, she won't do.

"I know beautiful girls, more beautiful than I, who work hard from 9:30 to 5:30 doing catalogue work. There's a lot of money in it—and more for the agents—but, from the very beginning, I made the Ford Model Agency book me part editorial, part commercial, and only part catalogue. Now I don't do catalogues at all.

"Sooner or later all models are seen too often. The choice is up to the model of where she wants to be seen too often." Karen has been seen, starting with June, 1970, on fourteen Vogue covers and 130 editorial pages. Hers, for just over two years, is the face in Estée Lauder advertisements.

The cool and thoughtful glance, the steady eyes the color of a beach-morning sky before the mist burns off; the nose refined "to the point of decadence" (as someone said of an Edwardian), with one side of the bridge a bit too whittled as if a craftsman had gotten overly excited with what he was carving; the healthy, fine, hair-colored hair; the small-boned understated figure, all add up to an image that is definitely not lush, not kooky, not sex-kitten, not junior-miss, not raunchy, not dramatic, not extravagant. Editors and photographers, put to it, call up old-fashioned words to describe Karen Graham: "ladylike," "refined," "the *prettiest* model working today," "lovely." They all add, "She's surefire."

Where did she come from, this paragon? She was born in Texas, grew up there and in Mississippi. Her mother, word has it, is beautiful and, Karen says, "very alive, vibrant." Her father is the tax collector for his town in Texas. Hateful job. "That's why they chose him," Karen said. "He's the best-loved man in town." Her brother, four years older than she, is a pilot for Braniff International. One gets the feeling that no one in the family is lazy; "I always took it for granted that I would do things. My parents did." But Karen, unquestionably, has always been a self-starter. She liked school and all the girly nonsenses, prizes, triumphs, and competitions involved. Her mother's main complaint: Karen worked too hard. She set goals, and then passed them. In a small town, she was not a small-town kid. "I wanted a bit more," Karen said; that remains her rule of life.

As a kid Karen Graham knew she was pretty. Beautiful—never. "I had little tiny bones and huge feet." She thought she was skinny, too flat-chested. She still insists that "I've never been beautiful, but," with calm objectivity, "I know I can be photographed to be beautiful."

What Karen knows, Karen uses. She is "a perpetual learner," and when she learns something that matters she applies it with formidable discipline. Since her face is her fortune—a matter of present chance that she accepts as of no lasting importance—she has trained herself to sleep flat on her back in order to discourage lopsiding lines. Since she does not like the image of the parochial, prejudiced Southern belle, she has schooled the Southern accent out of her voice. The result now is airline-stewardess bland, a sweet, (Continued on page 163)

Concise, sporty, all of a tone—

Karen Graham by day, left, in lynx-collared white broadtail over a flannel shirt, grey trousers, Bulgari's coin-linked gold chain. Jacket, Fernandez Sanchez for Revillon; natural Swakara lamb from South West Africa. Saks Fifth Avenue; Gidding-Jenny. Fashion details, next to last page.

AVEDON



KAREN GRAHAM'S

own makeup and hair routine: quick, easy—tips for all

25 minutes. That's about what it takes Karen Graham to do the simple but finished makeup and hairset on these four pages. No rushing. No skipping—not shown, for instance, but timed in: 10 minutes to blow-dry and straighten her hair before rolling it up in electric curlers. . . . Pretty good time, we'd say . . . and should you say, "what's the trick if you look like Karen?" Our answer is: looks are almost beside the point. What isn't is the other special thing that makes Karen Graham a super-model: she knows herself, knows what works for her, and eliminates everything that doesn't—tip No. 1. . . . Here, then, fresh from (untimed) shower and shampoo, hair drying on its own for the moment, Karen goes to work . . . on what happens to be an evening makeup, but different from her daytime makeup only by the addition of color (see next page) . . . quick and easy any time. And pretty.

1 (opposite) Liquid Moisturizer. Takes about a minute, goes—gently, gently—on an ultra-clean face (which since Karen's seemingly poreless skin tends to be dry, has been cleared of previous makeup with cleansing oil, washed with protein soap).

2 Eyeliner. One minute for both eyes—lower lids *only*. "Liner on top just isn't right for me—too heavy. But no liner at all makes my eyes look weak. So I compromise; it works."

3 Cake mascara (top, right). Three to four minutes to apply (and let dry) two to three coats on upper and lower lashes. It's Karen's most makeup: "If I had no time for anything else—if the house were on fire—I'd put on mascara. And my long mink coat." Mascara-essential: a tiny brush/comb to separate lashes.

4 Liquid foundation. A minute tops, and just around the center of the face—"I don't pull it out to the sides; it gets caked up in the hair around your face if you do and makes you look masky." (Continued)





KAREN GRAHAM'S
own hair and makeup routine

(Continued) If you had X-ray vision and could see into the handbag Karen carries with her every day, you'd find mascara and liner, lip gloss, and—a blusher. "If everything else is falling apart, add a little color and you look together." . . .

5 Cream Blusher. In an ambery tone—two minutes or so to blend it, on forehead, cheeks, chin—"as though I'd just been out-of-doors and gotten some natural glow from the sun . . . it's a good way to know where to put blusher—just remember where the sun hits you."

6 Eye shadow. Evenings only. One or two minutes to apply it—right from the stick to the crease of the eyelid. "If you work it in with your fingers there won't be a distinct line; it blends with your skin tone." Karen uses warm dark browns: "A dark color in the crease brings out my eyes. If they weren't so deep-set—or if I had more lid—I'd love to use a color with more luminosity. But vivid or iridescent colors are too much for my eyes."

7 Lip Color. Thirty seconds flat—coral-toned gloss just dabbed around the center. (Again: evenings only. For day, a colorless, glossy sun-screen.) "I don't go all out to the corners—if I did I would look all lips . . . this way, you're not just dripping with lipstick, but you have your color." (Add a few seconds here for a light powdering—"I like the compact-and-brush kind.")

8 Carmen Curler time. Five minutes—preceded by a ten-minute session with blower and comb, during which her hair has been thoroughly dried, all waves smoothed out. This is Karen's standard follow-up to a shampoo—three times a week, in the shower, with a baby shampoo, cream rinse, and, once a week, a conditioner. "I have terrible hair—fine and thin and dry. It needs all the help it can get." What she can't do for it herself, her hairdresser does—blunt cuts it ("looks thicker") once a month, ¼ to ½ an inch ("just say I don't let him go wild with the scissors"). The thin gold chain Karen wears, on these pages, at Georg Jensen.







dressing to size, to type

KAREN GRAHAM small-boned . . . casual . . . understated

A fashion editor says: "Whatever you put on her looks like something you want to buy—she can wear *anything*." Karen Graham says: "I can't wear big collars and cuffs or big, wide belts or wide lapels or very wide pants or lots of jewelry . . . anything big or droopy or baggy overpowers me." The fact is, five-feet-seven-and-three-quarter inches notwithstanding, everything about Karen is small; even beyond the photogenically perfect small, round skull and small features and narrow, delicately proportioned body, it's a quality she gives off—a matter of temperament as well as bone. "I'm strong-minded but I come on quiet and I look rather fragile, and I dress that way . . . I like to be noticed—what woman doesn't? —but I don't like being in the obviously eye-catching thing; it's not what I look for in clothes." What she does look for are small-scaled, well-made, super-simple clothes . . . simple necklines that keep the emphasis on her face, off her hips ("they look big because I'm so small on top") . . . knits, sweaters ("I like clothes to feel 'on' me") . . . high, small armholes . . . black and pale, natural tones—colors she doesn't have to fight to be seen in . . . tailored pants and classic, beautiful shirts . . . trim, classic shoes ("with my huge feet and tiny ankles, chunky shoes are a disaster"). . . . It's been said that Karen Graham has the best possible view of herself, total and objective. She didn't just luck into it: "Being tall, having big feet—having boys at school dances rest their heads on my shoulder—it took me years to discover I was small. I've simply learned to work with it . . . and make it work for me . . . I buy a few good clothes and I don't spend hours deciding. If I have time to think about it, I don't buy it. By now I know what's right for me . . . it saves a lot of time and money." . . . On these pages, the kind of fashion that puts Karen—or any woman of similar size or temperament—at her ease . . . at her best.

understated at night . . .

Karen, left, as she appears on the cover of this issue (her 14th for Vogue), wearing what comes naturally: a little white cardigan with marabou sleeves; her hair, a small, full frame curved around enamel loops from Bulgari. Milena Mosele sweater; details, page 3. . . . Unadorned, except for her shining knot of hair, Karen, right, in a spare, beautiful little black knit with a see-through chiffon back. Rudi Gernreich for Harmon Knitwear; wool knitted in America. About $125. Bloomingdale's; Nan Duskin; Swanson's; J. W. Robinson. Karen's coifs, these ten pages, by Suga.

AVEDON



KAREN GRAHAM—

casual...

small-scale separates with a suède jacket and a narrow little sweater dress

Zip-front safari jacket, left, in a lovely buttery suède over a Shetland turtleneck, jersey shirt, herringbone pants—everything roomy enough to go over everything else but lean, unbulky...and in this unbroken line of beiges, small in feeling as well as in fact. Ralph Lauren jacket, about $185; wool sweater, about $28; wool pants, about $70. Bloomingdale's; Britches of Georgetown; Neiman-Marcus; Polo, Beverly Hills. ...Black ribbed cardigan, right, banded in white: today's small dress, not tight but definitely on the body—a wonderful look for a narrow-boned woman (Karen loved it —"When you have a million things to do in one day, this is the perfect dress; you get into it in the morning and go. It just works"). Liz Claiborne for Tricots by Youth Guild; wool-and-rayon knit. About $62. Lord & Taylor; Nan Duskin; Kaufmann's; Swanson's; May D&F. All accessories, next to the last page of this issue. Suga coifs.

AVEDON

KAREN GRAHAM—

underplayed dazzle...

the small big-evening dress and a new little sweater for pants

What a way for a narrow-bodied woman with marvelous skin to show all, left: lighted—but not klieg-lighted—in a soft, airy slip of aubergine flickering with gold Lurex. Stephen Burrows's halter dress, of rayon and Lurex. About $125. At Henri Bendel; Ultimo; Lou Lattimore; I. Magnin. Earrings by Bulgari—loops of enamel and gold. A puff of white angora, right, with butterfly sleeves clinging seductively to the arms. Not too much sleeve, not too much sweater...a delicious thing to wear at night with pants (these black ones are Karen's own). Missoni sweater, about $65. At Henri Bendel; Nan Duskin; I. Magnin. Accessories, both pages, next to last page this issue.

AVEDON



KAREN GRAHAM—

furs in scale:

the mink blouson and small wrap-and-tie

The black mink blouson, left, zipped up the front, with knitted collar, cuffs, waistband. For a narrow-boned woman with casual tastes, this, over pants or a long black dress, plus simple ebony jewelry, is a wonderful way to look at night...Karen's way... easy, low-key...glamorous. Bill Blass for Revillon; dyed Saga ranch mink from Scandinavia. At Saks Fifth Avenue; Gidding-Jenny....In case you've heard that every wrap-and-tie is a lot of coat that takes a lot of woman to carry: here's Karen, right, wrapped up close in shawl-collared mink... and looking about as lost as she would in a soft little dressing gown. By Oliver Gintel; natural Black Diamond ranch mink. Dein Bacher; B. Forman; I. Magnin. Accessories, next to the last page this issue. Suga coifs.



AVEDON

KAREN GRAHAM—

sweaters all the way...

pale, soft, small-scaled at night



Two kinds of sweater-dressing, here, that could never be accused of wearing the wearer. Halston's cashmere-y greige separates, left: zipped and rib-front blouson and a flowing bias skirt in a slightly deeper greige...the whole thing just curls up luxuriously and lets the woman take over. Cashmere top, about $135. Cashmere-and-Dacron knit skirt (Amicale Fabrics), $350. At Halston Limited.

The pleasure of being in a beautiful cashmere sweater—extended, right: Bonnie Cashin's funnel-neck dove pullover slipping along the body, stopping around the ankle. By Bonnie Cashin for The Knittery, about $120. Bloomingdale's; Marshall Field. Accessories, both pages, next to the last page.



DEAR BEAUTY BUSINESS:

STOP

telling me the truth and let me buy a dream

By Helen Van Slyke,

who knows the beauty industry to its depths—and still believes

Of all the phrases in the English language, is there any more unhappy-making than those nine righteous words "I'm only telling you this for your own good"?

"I'm only telling you this for your own good," your mother warns when you bring home your first serious beau who is short on the qualities she'd like to see in a son-in-law.

"I'm only telling you this for your own good," your husband says as he casually mentions you've put on fifteen pounds.

"I'm only telling you this for your own good," your best friend sighs when she reports that your husband is having an affair with a ninety-nine-pound cocktail waitress.

Your children say you smoke too much. Your doctor says you don't exercise enough. Your hairdresser says the hairstyle you've loved for years is decidedly *démodé*. Your mother-in-law says you're too permissive. Your father-in-law says you're too strict. Your manicurist says your nails should be cut short to regrow stronger. Your eye specialist says it's time for bifocals.

Road-company Ralph Naders telling us things we don't want to know

It's all being told to you for your own good.

Like hell it is.

It may be done with honest concern, but it's depressing.

Until recently, about the only area in which one could escape the prophets of gloom was in the world of beauty. "Hope in a bottle" used to be a fringe benefit of every cosmetics purchase. The ritual of self-gratification didn't get all muddied up with righteousness, ecology, economy, and earnestness. No cosmetics company in its right, rich mind ever dreamed of trying to sell you a product simply because it was good for you. They sold you a lovely dream, a wisp of whimsy, a flight of fancy. You knew that the new cream or lotion or lipstick wouldn't turn you into a beautiful swan. But the sheer pleasure of it all kept you from feeling like an ugly duckling.

But into this paradise of delicious self-delusion has come a passel of well-meaning people hell-bent on making the industry "tell it like it is."

The beauty business will soon be regulated into giving us no-nonsense facts and lots of disclosures designed to make us well-informed, unfoolable consumers. The way this wave of forthrightness is rolling in, we may end up looking just as good; but getting there won't be half the fun. If somebody doesn't rise in defense of the right to be frivolous, pretty soon all our lovely narcissistic luxuries will be presented with the same degree of excitement reserved for the purchase of cornflakes and canned kumquats.

They're at us. From all sides. For our own good.

Purity zealots insist that if we slather our faces with yogurt or cook up our hand creams on the back burner, we'll be doing ourselves as much good as using the commercial products developed by cosmetic chemists with years of experience, researched by Ph.D.'s and pretested and shelf-tested by companies with millions of dollars invested in their reputations.

On the heels of this group come the militants who scream that along with airlines, cigarette companies, detergent makers, and purveyors of brassières, we are being "degraded and exploited" or turned into sex symbols for lustful males.

And finally, there is the current demand for legislation that would require our dressing-table goodies to have all their contents listed on the labels, right in front of God and everybody! And advertising controls that would virtually eliminate any vague, comforting hint of promise!

Suddenly the world is full of scaremongers who run around like road-company Ralph Naders telling us all the things we don't want to know. For our own good, of course.

I am certain that practically every one of these groups does, indeed, have our best interests at heart. The trouble is that like many do-gooders they don't realize that the cure isn't important if one doesn't have the disease.

At the risk of being snubbed by Bess Myerson, denounced by various consumer groups, marched on by liberated females and possibly deported by some arm of the Federal Government, I have to say it. I think most women are perfectly happy

to live with just a little mystique and magic. I don't doubt for one moment that most of us are smart enough to take the more high-flown claims with the proverbial pinch of salt. But I think we prefer those to the dreariness of being deprived of the gaiety that is slowly and "sensibly" being excised out of beauty. I don't want to be as staunchly sensible as a Russian lady streetcar driver or as seriously plain as all those faces I saw in the telecasts from The People's Republic of China. Call me irresponsible, just as long as you call me irresistible. Yet the way things seem to be headed, pretty soon ,the only dreams left in life will be those you save up to tell your analyst. And the only joy will be the one that makes your dishes shine like mirrors. If some people want to go around admiring themselves in their dinner plates, that's *their* problem. Mine is that I want to imagine a better-looking me in the reflection of a fancy dressing-table mirror, surrounded by expensively packaged, super-sexy, endlessly promising pots and potions.

Let's start with the "natural products" cult. For all I know, washing my hair in brown-egg yolks may be just as good as shampooing it with something delicious from the cosmetics counter. By the same token, I could also go out dressed in a gunnysack and not get arrested for indecent exposure, but I'd be so damned depressed that I wouldn't care if they ran me in. I could revert to my great-grandmother's day and sprinkle plain white flour on my nose, redden my lips with crushed rose petals, and pinch my cheeks so hard I'd never have to buy another pot of rouge. My question is, who wants to?

And it's not only *my* aversion to all this stark reality. The best dermatologists will tell you that natural products are indeed good for the skin. But they're that much *better* when they're combined with synthetic additives that didn't exist in the days of this horse-and-buggy thinking.

Call me irresponsible, as long as you call me irresistible

(As for being exploited as a sex symbol, as my old guru used to say, "If you haven't tried it, don't knock it.")

But my biggest area of confusion is what could (and probably will) happen under rigid governmental controls. I'm not sure what it would mean to me if all the ingredients were listed on the outside of every jar and bottle. For openers, I wouldn't understand half of them, even if I bothered to read them. I suppose that the move is designed to alert me to the presence of some ingredient I already know—courtesy of my dermatologist—I'm allergic to. For those armed with that knowledge, I admit that this could be a service. But how many of us are? And if I'm supposed to add up the value of all these components-within-a-compound and try to figure out whether I'm paying more for the package than I am for the product, well, forget it. What kind of a price can you put on the emotional content? What's the value of a dream?

In the unrelenting quest for "honesty" about cosmetics, the chief victim appears to be advertising. Suddenly it's about as fanciful as promoting a pound of oleomargarine. (Less fanciful, now that I think of it. When did you ever see a cosmetic commercial that set off a blast of trumpets and put a crown on your head when you used the product?) In the fast-disappearing age of appealing advertising, they used to ask me, "Which Twin Has the Toni?" And I was thrilled to discover that I couldn't tell. Or they provocatively teased, "Does She or Doesn't She?" Damned if I knew whether she did or she didn't. All I cared about is that apparently I *could*. For years I swore by a cream that promised I'd look younger in thirty days or get my money back. I used it, thought I looked younger, and, in the company of millions, never asked for a refund. I don't think it was dirty pool to promise me everything and then chicken-out with a bottle of perfume. I think it was fun. It left everything to the imagination, an ability that seems to be atrophying with disuse.

Look what we're getting today: shampoos offered not because they'll make your hair look like Rapunzel's but because they lather a lot and don't break when you throw them on the bathroom floor; mouthwashes that brag about how lousy they taste; toilet tissue with a chief claim to fame that it instills in you a mania to go around cuddling the merchandise.

The only dreams left in life will be those you tell your analyst

Even some of our heroines have come down to earth with a dull thud. The hundred-dollar-an-hour model who used to fill me with envy now appears on the screen with naked, ugly, red eyes and brags about how naked and ugly and red her eyes really are until *in* go the eyedrops and *out* go my illusions.

But the worst dream-shattering advertising of this century is the agency head who comes on television and says wistfully that his client's antiperspirant is misnamed because it doesn't really keep you dry. ("*None* of them *do*, but ours keeps you dri-*er*.") My immediate reaction to this commercial is to buy his competitor's product. His disarming, boyish honesty doesn't impress me. He does give me a bleak feeling of insecurity.

And security is what beauty is all about. The security of authority. Someone telling you you're going to be prettier and happier and more with it if you put yourself in the hands of the experts. The security of believing that there's always one more thing you could learn about looking better. The security that comes with expectation, made real by what you feel inside.

No woman wants to be robbed or cheated or have her intelligence insulted. But most women, it seems to me, enjoy the whole spellbinding business of beauty that barely teeters on the brink of harmless unreality. Even in today's cynical, somewhat disenchanted world, beauty remains ninety-nine-and-ninety-nine-one-hundredths-percent-pure wishful thinking. It floats on a sea of self-confidence that comes from within.

Prove it to yourself. Don't you find that you look different on different days, even when you've used exactly the same things on your face? One day you sparkle. Your skin looks great. Your eyes glow. Next day, following the same routine, you look blah. The difference is what's in your mind. How you feel about yourself. What you see in that mirror. What you believe. And more importantly what you *want* to believe.

The first people in the cosmetics business were the first "commercial psychiatrists." They knew, these early miracle-makers, that their wares were tied in with emotion and self-indulgence and guiltless enjoyment of the right to be a pretty woman. They didn't tell *us* how they did it. And we had a ball not knowing. Nobody is going to bring out something that's bad for you. But the extent to which it's good for you means that you have to add the extra ingredients of faith and fun and maybe a little self-hypnosis. Are those such terrible traits?

In these non-earthshaking areas, it's my guess that we'll be less happy deprived of the magic and mystique that surrounded all the lovely, womanly things we once accepted and enjoyed without question. Of course, we shouldn't take the same deadly serious attitude about cosmetics that we do—and should—give to the major problems of the world. But maybe we ought to form a counter-crusade, demanding the right to be fooled, just a little.

Think about it.

I'm only telling you this for your own good. ▼

EDITOR'S NOTE: *Helen Van Slyke has seen the cosmetic business from all angles, inside and out—as beauty editor of a fashion magazine, vice-president of an advertising agency, and president of one perfume and cosmetics company, and, later, as a vice-president of one of the world's largest cosmetics firms. Abandoning all that for her secret vice, writing, she has finished her second novel,* All Visitors Must Be Announced, *to be published by Doubleday this month, and is well into her third.*

PEOPLE ARE TALKING ABOUT



PEOPLE ARE TALKING ABOUT . . . PRINCE CHARLES, LEFT, SUDDENLY, INEXPLICABLY A FOLK HERO, IN SPITE OF HIS FUNNY-STRAIGHT PERSONALITY, AND THE RETURN TO A SORT OF CHIVALRIC CODE, WITH THE WORD "GENTLEMAN" BEING USED LIBERALLY BY THE YOUNG.

PEOPLE ARE TALKING ABOUT . . .
The somewhat cynical European political commentators who are comparing this year's American presidential candidates to those of 1928 —Al Smith who reformed the Democratic party and Herbert Hoover who won the election.



PEOPLE ARE TALKING ABOUT . . . **DIANA ROSS,** *above, the glamour-heavy pop singer, a rather unlikely choice to play Billie Holiday in the new movie version of her excoriating autobiography Lady Sings the Blues, a film that simply doesn't measure up.*

PEOPLE ARE TALKING ABOUT . . . The as yet unpublished medical research on sleeping pills, especially ones available over the counter, that seems to indicate that such drugs may cause lasting, often irreparable, mental harm. . . . British actress **MAGGIE SMITH,** giving another of her finely drawn, superb performances, as the older woman in the new film LOVE AND PAIN and the whole damn thing. . . . **LARRY POONS's** Romantic, soaring paintings at the Lawrence Rubin Gallery, New York.

PEOPLE ARE TALKING ABOUT . . . THE LATEST, PERHAPS THE INEVITABLE MOVEMENT—CHILDREN'S LIB: SCOURGE OF PARENTS, TEACHERS, OTHER ADULT CHAUVINISTS.

PEOPLE ARE TALKING ABOUT . . . Of Men and Plants: The Autobiography of the World's Most Famous Plant-Healer, the sharply disputed French best seller—soon to be published here—by Maurice Mességué, the son of a peasant family who learned plant lore at first-hand, and who treated the famous and near-famous with an amused commonsensical reserve. . . . Braque: The Great Years, a magnificent exhibition of about forty of Georges Braque's monumental paintings, with a catalogue by Douglas Cooper, opening October 7 at The Art Institute of Chicago. . . . **MARIA SCHNEIDER,** *left, deliciously plaintive, with a wild bush of hair, with Marlon Brando in Bernardo Bertolucci's Last Tango in Paris.*



PEOPLE ARE TALKING ABOUT . . . Journey to Ixtlan, by **CARLOS CASTANEDA,** the third and final volume of a series, one of the strongest and most powerful books of our time, the revelations of a Yaqui Indian "medicine man," Don Juan—stronger stuff than most of Western psychology and the occult can handle. . . . The runaway popularity of chamber music this season, notably **MICHAEL TILSON THOMAS's** Boston concerts.

PEOPLE ARE TALKING ABOUT . . . The divine decadence of Paul Morrissey's flick Heat, with Sylvia Miles and Joe Dallesandro.



PEOPLE ARE TALKING ABOUT . . . THE STARTLING MIDWESTERN PSYCHIATRIC STUDY SHOWING THAT NOT ONLY DO FAT WOMEN HAVE THE SAME, OR BETTER, SEX LIVES THAN OTHER WOMEN —THEY HAVE MORE SEX DRIVE.

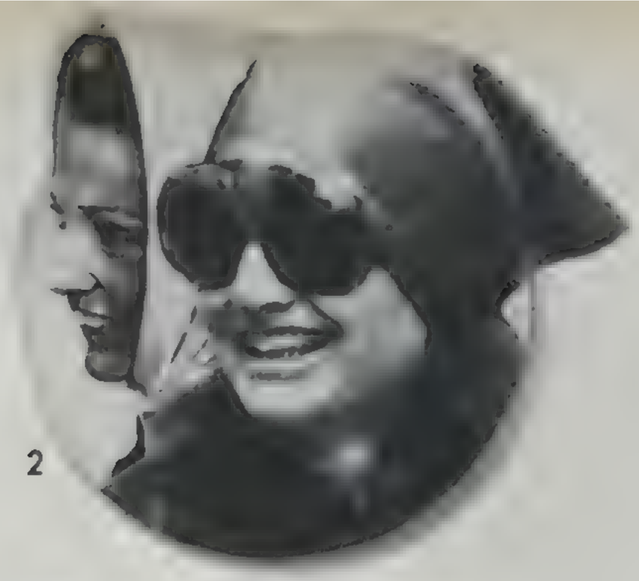
PEOPLE ARE TALKING ABOUT . . . SUSAN HAMPSHIRE, *RIGHT,* BACK AGAIN ON THE TUBE AS A FIVE-PART BECKY SHARP IN *VANITY FAIR.*

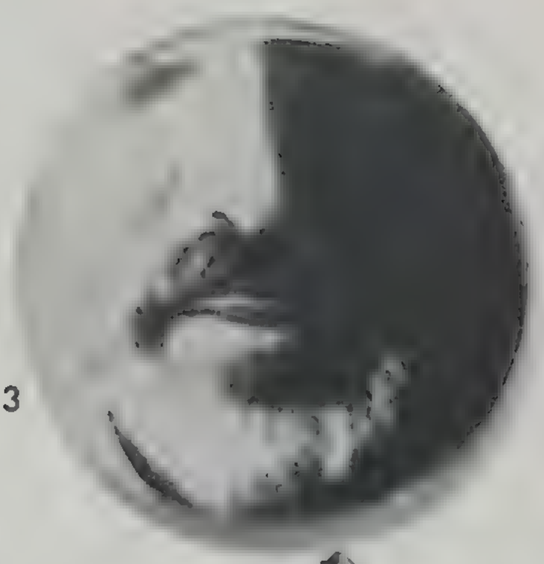


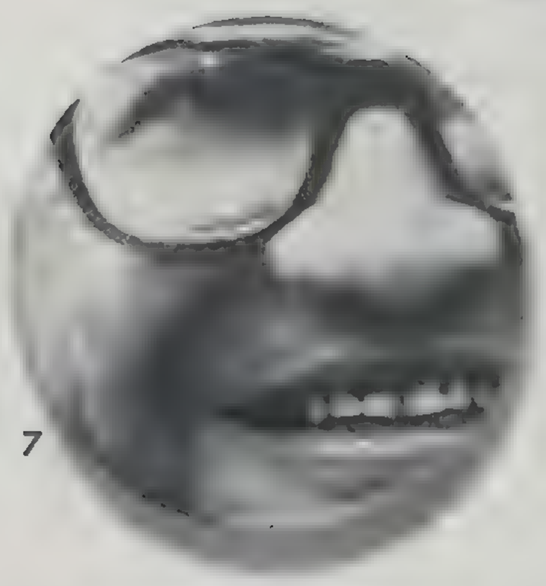
THE UGLY DUCKLING WHO BECAME AN EAGLE

Simon Ward, the thirty-year-old British actor —photographed, right, by Sir Cecil Beaton in front of Beaton's famous photograph of the real Winston Churchill—does an astonishing, thoroughly convincing job of impersonating Churchill, down to the rolling cadences of his speech, in the new film Young Winston, directed by Richard Attenborough, a great, clamorous adventure film about the towering British figure who was a soldier and correspondent before he entered the House of Commons at the age of twenty-seven. Churchill's loving worship of his exacting, remote father was the impetus of his whole career. The film ends with his first successful thrust in politics—opposing, as did his father, his own party. Much later, the old Churchill, nonetheless, is ironically visited by his father in a dream, knowing nothing of what has intervened—still treating his son as a failure. The film, a success in London, is super-history, super-Churchill, with Robert Shaw and Anne Bancroft stunning as Lord and Lady Randolph Churchill.


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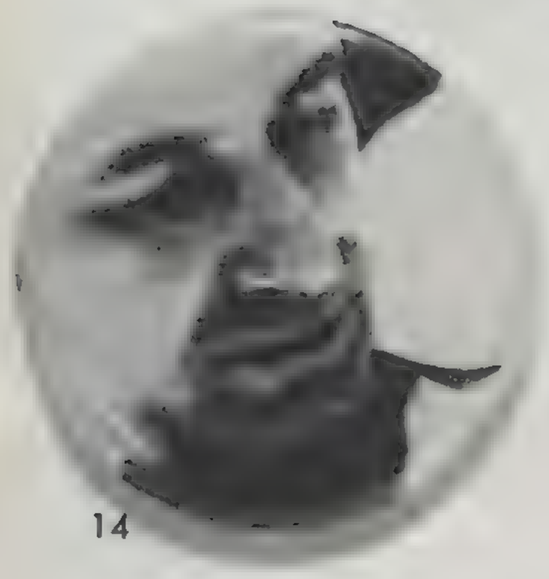

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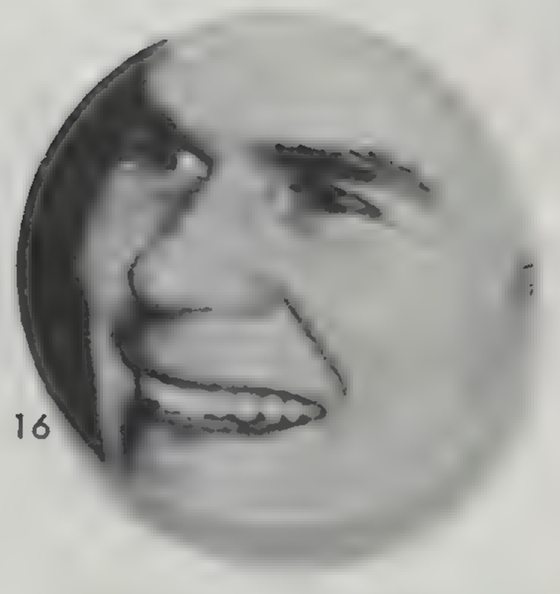

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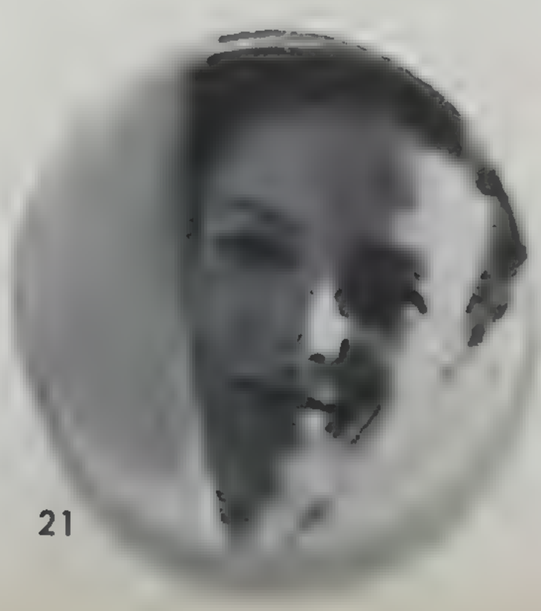

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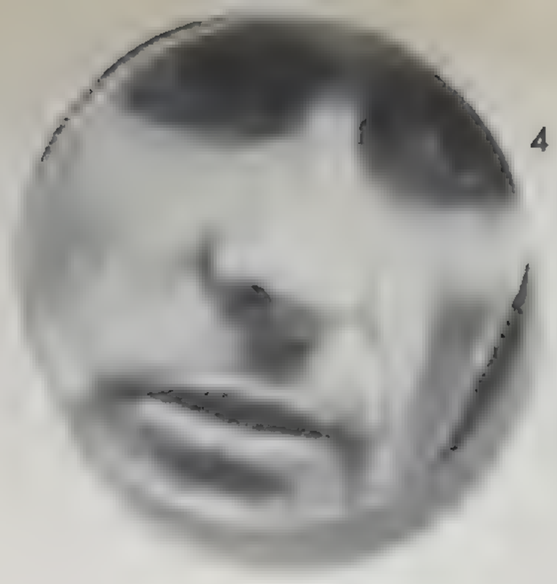

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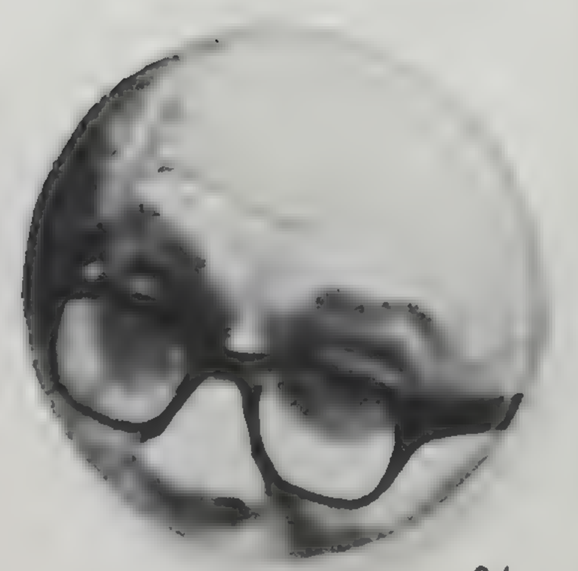
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19



23



24

WHO?

Success is their game.
Yours is knowing who
this year's success crowd is
and why they're on top right now.
Can you name them?

There are clues in the photographs and the captions that are numbered to match. The answers appear on page 60. **1.** Fourteen-year-old lead singer, brothers group; more cash this year than Elvis, Mick, or Frank. His Achilles Heel (A.H.): His next birthday. **2.** Sisters team adding a new turn, filming their girlhood, Long Island, New York. Their A.H.: One another. **3.** Versatile ballet-master, New York City Ballet, preeming this season five of his new ballets. His A.H.: Time. **4.** Young actor-playwright: acting priest in film of "The Exorcist"; wrote hit "That Championship Season" just given Broadway berth. His A.H.: Glossolalia. **5.** Silver-pated painter turned filmmaker; producer "Heat" and "L'Amour," Paris musical in the can; publisher-editor *Interview*. His A.H.: Pistol-packin' mommas. **6.** Class piano-tickler, twenty-seven concerts before January 1. His A.H.: Airports. **7.** Serious writer turned successful; now at work on film sequel to Mafia epic and new Las Vegas novel. His A.H.: Pasta. **8.** At twenty-six, the highest-paid athlete in the world ($2.6 million deal reported). His A.H.: The sulks. **9.** Entertaining West Coast multimillionaires scoring on every front. Their A.H.: Left, the Florida Citrus Commission and, right, Spiro Agnew at the eighteenth hole. **10.** Film director, author of new book on Orson Welles; *Esquire* columnist; now at work on flick "Addie Pray." His A.H.: Blondes. **11.** Comic with several known aliases; new contract with "Laugh-In"; will make five other TV appearances before January 1; nightclubs; records. Her A.H.: No sense of humor. **12.** Big gun among the Demos (was up for V.P.); candidate for Governor and now Representative in Texas State legislature. Her A.H.: Female chauvinists. **13.** World-traveler and *Realpolitiker*. His A.H.: Women-who-kiss-and-tell. **14.** French composer-conductor of New York Philharmonic and BBC orchestra ('73-'74). His A.H.: Lazy audiences. **15.** Wrote score for "Shaft"; now on concert tour, Midwest and East. His A.H.: His grandmother. **16.** Composer, "Hair," "Two Gentlemen of Verona"; two Broadway openings this fall, "Dude" and "Via Galactica." His A.H.: Producers. **17.** Veteran actress, movies, TV, stage; on TV this fall with "The Snoop Sisters," possible series, and "Ghost Story"; coauthor, new book with Anita Loos. Her A.H.: Her soft heart. **18.** Great inventor and industrialist; his Polaroid SX-70 goes on sale this month. His A.H.: Cloudy days. **19.** Looker turned serious; now in Las Vegas; just completed "Outside Man"; "Her Follies and Scandals," TV special, November. Her A.H.: Her motorcycle. **20.** Soft-guy actor caught in "The Godfather" success, sequel to follow; just finished "Scarecrow" film. His A.H.: The press. **21.** Great British actress, soon to play opposite her husband in London "Design for Living"; star of films "Travels With My Aunt," "LOVE AND PAIN and the whole damn thing." Her A.H.: Her looks. **22.** Blowsy mannerist director with TV-movie pile-up; loves music; director, "Savage Messiah." His A.H.: Knowing when to stop. **23.** Famous overworked middle-age couple soon to appear on TV in "Divorce His" and "Divorce Hers"; he is filming "Tito"; she has just finished "Night Watch." Their A.H.: Dogs. **24.** Perhaps the greatest living actor, still climbing; on TV in "Long Day's Journey into Night"; just finished film "Sleuth." His A.H.: Heathcliff.



DINA MERRILL...

LIVES OF A BLONDE

A white-and-gold beauty with aquamarine eyes, Dina Merrill looks as though she might have just risen from the sea ...and the sea-goddess image is one she often projects as an actress, in movies and on TV: the cool, aloof blond beauty, distant and unapproachable. It's accurate only to this extent—that she does adore the sea; she loves swimming, snorkeling, scuba diving, and seashells, real or jeweled....Otherwise, the cool-and-aloof image doesn't survive five minutes in her company. Her eyes are disarmingly candid, her smile has a quick, un-fake friendliness, and her conversation is apt to involve her youngest child's latest witticism or her golf game that morning....She is in fact an upbeat, energetic, totally modern woman who (Continued on the next page)

Left: Dina Merrill—delicate features, sweep of blond hair, sea-blue eyes, a Dresden-china complexion—always protected from the sun. The gold shell-shaped earrings were made for her by Marguerite Stewart. Right: On the tennis court, Dina wards off the sun's glare with a long-sleeved shirt, a brimmy straw hat—one of several accessories for tennis and golf. "I find they stay on and don't get in my way."

DINA MERRILL

(Continued) successfully juggles two jobs—as an actress and a cosmetics executive—a fast-moving East-and-West Coast life, and a large cast of family and friends, with charm, resilience, and enormous good humor....Intensely serious about her acting career, she never stops working to perfect her skills; recently she has studied classical theater with Philip Burton at the American Musical and Dramatic Academy. Her newest (still-unreleased) movies are *The Walking Major*, filmed in Japan, with Dale Robertson and Frank Sinatra, junior, and *Throw Out the Anchor*, with Richard Egan....She plays an active, non-figurehead role in marketing her own collection of cosmetics and beauty aids. (The fact that her own skin is fair, sun-sensitive, and allergy-prone has made her keenly interested in seeing that the Dina Merrill beauty helpers really help.)...She's married to movie actor Cliff Robertson, a 1968 Academy Award-winner for *Charly*, more recently the writer-director-producer-star of the critically-acclaimed, offbeat Western, *J.W. Coop*. She has two grown sons and a college-age daughter by a previous marriage; an enchanting four-year-old, Heather Robertson; a stepdaughter, Steffy, fourteen. Cliff, Dina, and the older children adore tennis, golf, water sports in the summer (Dina's older daughter wants to be a scuba-diving instructor), and skiing in the winter. To foil her old adversary, the sun, Dina always wears a hat on the ski slopes; swimming, she's apt to wear one of her husband's long-sleeved shirts over her bikini. It's probable that only she could still look, in this rig, like a sea goddess....

Dina's clothes-credo is simple. "I like clothes that I wear—that don't wear me. I don't like big production numbers."...She does like easy, flowing, romantic dresses in the evening; like these....*This page:* long sheath of black chiffon, blowy sleeves, by Scaramouche. Dina's earrings and lipstick, pearl, coral, gold, tortoise, made by Yves Saint Laurent for Stix. *Opposite:* Giant flowers, scarlet, yellow, green, on a black chiffon caftan by Oscar de la Renta. Coiffures on all four pages, by Marc Sinclaire.

AVEDON







BLOND

now is the moment . . .

and it's easier than ever

There is no question—the glamorous woman is in fashion now, and where there's glamour there's blondness.... There always has been this lure of the blonde ... in every man's dreams floats a wildly attractive one—a sun-kissed blonde with tanned honey skin or a cool, limpid, almost untouchable Grace Kelly blonde.... There is something about blond hair—the light on it, the light reflected from it; it's sensuous ... one has to touch it.

Now all around us is a tremendous *fashion* for blondness. And like any real fashion, as opposed to fad, (Continued, page 130)

With the new shorter hair in fashion, the new blond in fashion, left: *not all of one color, but with variations, subtleties, vitality.*
The key is tone played against tone, shade against shade—as hair bounces and swings (which this length does beautifully) colors shimmer, pick up light, radiate light. Blondness like this gives everything a lift. . . .
Shining here, and on the following pages, shades from Clairol's range of blondness—all make being a blonde faster, easier than ever.
Accessories, next to last page.
Coiffure by Ara Gallant.

AVEDON

TRESSES

BLONDNESS



Same cut—day look, above:
hair parted and combed to one side—
short, very soft and full,
but well-defined:
it shows the shape of the skull,
gives a wonderful contrast.
. . . The turnout, by Ungaro.

One haircut, two beautiful ways to wear it—
for day, for evening, for a blonde. . . .

Same cut—night look, right,
making the most of blond lights and shadow.
One section of hair combed straight back
from the center brow and held tightly,
pouffed out like angel's wings at the sides:
lighter where it's lifted, darker
where smoothed down. What you have is
a marvelous chiaroscuro—
and all because it's blond. . . .
These coiffures—this look of a small skull
and hair with definite line and
shape to it—were done especially for
Vogue by Ara Gallant, first for our
September 15 couture report . . .
it's how he sees a blonde—and hair—today.





BLONDNESS

now is the moment . . . and it's easier than ever

(Continued) it comes as a result of many things that make it right for its time. The look of clothes today—soft, uncomplicated, racy, appealing—calls for a certain naturalness to a woman's whole appearance. The tonalities of clothes are made for blondes—the heathery honeys, camels, greys, soft cosmetic pales. . . . And there is a mood to fashion—an essence of glamour, of an easy style. We want to look healthy, fit, vital. And while we don't long to look shades-of-sixteen, we do want to look, in perspective, youthful. Hair touched, brushed, flashed with blondness, lightened around the face may not give you instant health or youth, but it certainly gives the illusion of both.

Right now, the blond message is shimmering in fashion everywhere. Spurred on by the trend to shorter hair, the top hairdressers in New York, Paris, London, Rome report their customers' interest in blondness. The techniques and color range may differ, but all stress that blondness should be a mélange of color, never one flat tone all over.

"Yes," says Kenneth, "blondes are back and they are warm blondes, many like some tints of red in their hair, it's flattering." . . . Marc Sinclaire: "Bamboo and beige blondes look dazzling." . . . Leslie Blanchard: "We're doing more and more real-life blondes, honey-toned, amber, sandy." . . . Constance at Louis Guy D': "The young girls are asking for it, they feel more sexy blond." . . . From Paris: Alexandre says, "We are going toward much lighter blonds." . . . London: "Michael at Michael John is using Clairol's Born Blonde in a two-step—very light in front around the face, darker at back." . . . Rome: "The leading hairdressers—Alba, Eve of Roma, Sergio Russo, Sergio Valente—all agree light blonds are back and always with natural streaks and highlights."

In other words, we've gone way past the dead-white dyed blond of Harlow, unreal and flat and dense in its coloring and brittle in its texture. We've turned a corner to a new kind of woman, a new kind of life. And blondness is a part of this.

There are all sorts of ways of becoming a blonde—lighteners, toners, tints, shampoo-in-color, streaks; it all depends on what hair you start with and how much "sunlight" you're after. Whatever color effect you want—whether it's Titian reddish, golden blond, or palest ash, or any of the infinite variations in between—the key is the mélange of tones within the chosen color. This subtle gradation of shading—some strands paler than others, others a medley of tones deeper than the overall shade—gives the hair vibrancy, naturalness, and the look of health. It's a good idea to have a professional turn you into a blonde—especially when you want to achieve this subtle blending. (However, just as there are women who make a dress superbly or do remarkable needlepoint, there are some so skillful they can do great hair coloring on their own heads.) Either way, it's simpler, easier, faster today.

Streaking—sometimes called "frosting" or "tipping" or "sun bursting"— is one of the most popular ways of achieving blondness. This can be done on almost all colors of hair effectively—all over the head or just around the hairline. Remember, everyone is born with hair that is lighter near the face. And almost thirty percent of us are born real blondes. As we grow older, this natural light fades. Well done streaking can restore it.

Balayage, a French word that means "sweeping," is a technique of fast highlighting done in Europe. Skimming over the surface of the hair with a broad flat brush, the colorist coats strands of top layer hair with a special lightening formula that is left on twenty to twenty-five minutes, then shampooed out. The result is shimmery and subtle, as if your hair had been attractively highlightened by the sun. Now, thanks to Clairol, the ingredients for this technique will be available soon in salons all over the country. Clairol calls it "Hair Painting"—which in fact it is. Hair, with lighteners properly applied, protected by conditioners and cared for afterwards with shampoos and the products made especially for blond heads need never be harmed by blonding. Actually, the new hair colorings have protectives built in, and colored hair has more body and sheen.

How often one needs to be re-blonded depends, naturally, on how far you go—a whole head needs tending as the roots grow out; streaking or "Hair Painting" generally has to be redone only every five or six months.

We're not saying every woman should be a blonde. But every woman can be a blonde if she wants to—and a great-looking one, thanks to today's techniques and products. Certainly every woman with a tendency toward blond should take it further. And if you are in any way fair, to be blond is prettier than to be just fair.

Shades of pale honey, opposite—an extravagance of blondness with lustre and thickness and fullness . . . everything. Including the makeup that makes the most of being blond—warm pink blushing the cheeks, gleaming on the mouth. And fashion that does the same—soft, silky print blouson and a long culotte in brown and beige. By Issey Miyake for Paris Collections; Sillook polyester (Toray fabric). About $250. Bloomingdale's; Nan Duskin; Sakowitz; I. Magnin. Accessories, next to last page. Suga coif.



BOB STONE



THE NEW EASE IN FURS

From palest blond to shiniest black, for day, for night: there's a new fur in your life...

. . . it can be a chopped coat, a wrap-and-tie, a little cardigan. But it will have more ease, more offhand luxe than any fur you've ever worn. . . . The glamour of a blonde in blond fur, left—fluffy fox cardigan slipped over blond cashmere-y sweater, pants; blue crêpe shirt—fantastic! By Alixandre; white-dyed Canadian fox. Lord & Taylor; Jacobson's; Swanson's; I. Magnin. Piaget watch, jewelry: Van Cleef & Arpels. Suga coif.

Soft brown fisher, second left, to wrap and wrap yourself in (if you're a blonde, wear it with blond everything). Natural Canadian fisher, at Ritter Bros.-Ben Thylan.

The fur cardigan, far left: natural Russian Crown sable—the lightest, luxe-iest—with white satin-y shirt, brown suède pants. By J. Weinig. Altman's; B. Forman; Nan Duskin; I. Magnin. Cultured pearls, Imperial Pearl Syndicate: Bonwit Teller. Coifs, this page: William of Kenneth. Accessories, next to last page.

BOB STONE

NEW EASE IN FUR...

new shine of sealskin at night

The newest wrap-and-tie, left—taupe-color sealskin with silver gleam and great fluffs of sable at the collar and cuffs—a coat with a lot of dazzle going for it at night. Including diamonds—on the ears, the finger, the wrists. And a silvery Lurex sweater cap (all of which, profiled again opposite to make a point worth repeating: with fur like this, it's the big little things you add that make the difference between night and day). By Emeric Partos of Fouke-processed silver Safari Cape fur seal. Made to order at Bergdorf Goodman. Jewels from Tiffany.

The all-around fur jacket, far right: sportsy, luxe-y, shining black sealskin with black suède at the pockets and suède-strapped sleeves—the kind of fur you can wear over everything day and night—and will. For evening, here, over black suède pants and black cashmere sweater, with a flat satin envelope on a thin gold chain and soft little jersey hat in green, purple, and orange. Jacket, by Christian Dior Furs—New York; Fouke-dyed black Alaska fur seal. Also, Nan Duskin; Jacobson's; Frost Bros.; Holt Renfrew of Canada. Coifs, here and on next four pages: William of Kenneth. Accessories, next to last page this issue.

BOB STONE





NEW EASE IN FUR AT NIGHT...

the pale wrap coats over sweaters and pants

Silky white broadtail wrap, left, with the nonchalance of a little kimono—light and easy and very, very glamorous over white flannel trousers and a white cashmere pullover. By Ben Kahn at Cartier; of natural white Swakara broadtail lamb from South West Africa. At Gidding-Jenny; I. Magnin.

Cardin's white mink wrap-and-tie, right, sleeves rolled up over a sweater—the most casual luxe in the world, and worn just as it was shown, with a black turtleneck and pants and a little black hat. By Pierre Cardin for Michael Forrest, of Saga white mink from Scandinavia. At Lord & Taylor, Kaufmann's, Jacobson's, L. S. Ayres, I. Magnin, Kenneth wig. Accessories, next to last page. Both pages photographed against the bleak of elevators at 88 Pine Street in new 32-story office building in New York City designed by I. M. Pei & Partners.



NEW EASE IN BLACK AT NIGHT...

a mink wrap-and-tie, soft little dresses

Absolute knockout – the black mink kimono, left – a new way to be in fur at night: the wider sleeve, the [illegible] through the body. And sensational over smoky-brown sequin trousers, chiffon shirt, and yards of pearls ...or the little black dresses, opposite. Maximilian II; "Black-glama" natural dark ranch mink. Also at Nan Duskin; Chudik's of Birmingham, Mich.; Bonwit Teller, Chicago; Stix Baer & Fuller; Bullock's Wilshire. Cultured pearl necklaces by Imperial Pearl Syndicate, at Bonwit Teller.

Close-up of a beauty at night, above, looking very put-together yet uncontrived. It's all in the swing of shorter hair, the make-up with more punch, the right accessories—chunks of rhinestone earrings and a wide black cuff with a sparkly Art Deco motif. (Same girl—the whole story—near right.) Elura wigs: Kenneth.

BOB STONE

A black blouson and honey dress, right—as bare or covered as you want to be, in matte jersey. On the blouson, pintery bretzels and an elasticized waist tied with a satin bow. Adele Simpson; Ionico Fabrics rayon jersey. About $275. Mid-October at Bonwit Teller; B. Forman; Hudson's; Saxon's; May D & F.

Black satin-crêpe shirtdress plunged to the waist below left, and held with rhinestone buckles. Soft... easy... alluring, with dolman sleeves and a drawstring waist. Oscar de la Renta Boutique; Hargra fabric. About $130. Lord & Taylor; Halle's-Cleveland; Swanson's; Sakowitz. Accessories, both pages, on the next to last page.

HAVE YOU A

IF A COUPLE OF MINUTES IS ALL YOU HAVE, HERE IS HOW



EXERCISE If you've always wanted to, but never gotten started because you haven't the time—here's a simple two-step exercise you can do in minutes and accomplish at least four different things. You can even do it with your clothes on. 1. Standing with your feet wide apart, raise and spread your arms. Inhale. Then, 2, slowly bend forward and cross your arms. Exhale. Start out by doing it twice. Increase by one until you do six . . . and six more. By varying how you stretch, etc., you can reduce fatigue, gain suppleness, get back equilibrium, increase coordination. From *The Joy of Feeling Fit* by famed New York gymnast-exercise man Nicholas Kounovsky.

Just remember: before launching into an exercise, even one this simple, check with your doctor.

MAKEUP TO GET THE COLOR UP FAST. Keep your tan all year by using a light bronzer gel or liquid. Or use a tinted moisturizer before applying foundation. For "spot" coloring: Blend a bit of pink rouge from ear to ear under the chin—brightens the whole visage. Polish cheekbones with blushers—pink to tawny for day, gold or silver at night—carry color to the ear lobes. Use pencils (instead of creams or powders) for eye lining, brows, shadowing. It's easy to keep a steady hand, even in a taxi. If your coloring is a bit uneven (i.e., redder across the nose into the cheeks), even it out with a few dots of light foundations. For a brilliant smile, there's Pearl Drops to brush on your teeth—same trick dentists use. To disguise discolorations, blemishes, etc.: Recover Facial Cover Up goes on quickly, covers well, is waterproof.

TO DRY NAILS IN A HURRY: Dunk fingers in cold, cold water. Shake off excess and let fingers dry naturally. . . .

FOR A FAST FACE-LIFT. There is a black elastic band that slips on like any hair band, only this one not only holds hair back, it pulls skin taut from temples, cheekbones, jowls as well. For complete concealment, cover with wig, hairpiece, or turban. It's used by lots of actresses and others in the public eye. By Mark Traynor, Inc. . . .

IT'S WORTH TAKING ME TIME to check your makeup in daylight as well as under artificial lights—and your hair in the mirror from all angles—before you bolt for the door. Haste at this point can make for waste time repairing.

MINUTE?

TO MAKE EVERY SECOND OF IT WORK FOR YOU, YOUR FIGURE, YOUR FACE, YOUR HAIR



HAIR THE QUICK WAY TO PUT "SUNSHINE" IN YOUR HAIR. It's called "balayage," a French word meaning "sweeping." What happens is this—the top layer of hair is "painted" with a lightening formula in quick strokes with a broad brush (that's Elie of the Cinandré salon doing it on a model, right). The solution is left on from ten to thirty minutes—the longer, the lighter the streaks. Then the hair is shampooed. Voila, instant light and sunshine.

IF YOU DYE YOUR HAIR BUT DON'T HAVE TIME FOR A FULL COLOR REPAIR, just get the hairline in front, or the roots at the part, touched up. Takes about fifteen minutes.

IF YOU ARE A BRUNETTE WITH A SMATTERING OF GREY, you can have a quick ten-minute color job that covers the grey and matches your own shade (a speciality of the Marc Sinclaire salon in New York).

A GOOD HAIRCUT IS TIME IN THE BANK Everything about your hair—the way it handles, sets, stays, swings—depends on the cut. Regular trimming and re-shaping is important.

ONE MINUTE WORTH OF BRUSHING—it's a good way to keep hair healthy. Bend from the waist down and with a bristle brush start from the neck and brush up to the ends. Using two brushes is faster than one. Don't overdo. One minute is enough.

SPOT SHAMPOOING. If your hair gets dirty in some areas faster than others—for instance, bangs or sides of face—clip the rest out of the way and spray with a dry shampoo, such as Clairol's "Psssssst."

A NON-STICKY HAIRSPRAY IS A TIME SAVER because it keeps your set longer. The new ones with protein, herbal conditioners, new formulas, do not stiffen the hair but keep it in control for hours.

SET YOUR HAIR WHILE YOU SOAK. Put large rollers in your hair before you get in the shower or tub. The steam will usually give it enough of a bend to revive the style.

ELECTRICAL WAYS TO SPEED THINGS UP. Heated curlers, hand-held blow dryers, electric combs or brushes—all are ways to quickly rev up a set or restyle your hair.

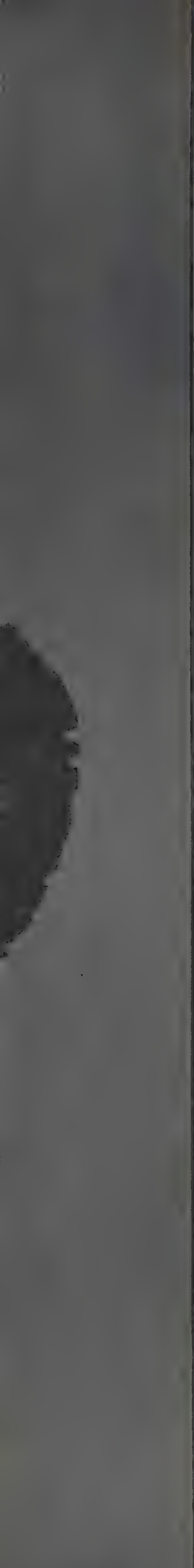
IF THERE'S NO TIME—remember you can always hide out-of-hand-in-need-of-work hair with a wig or a close turban or a hat.

REST It's not just for the weary—it is an essential element of keeping fit, so allow yourself time for it. If you are going out in the evening after a long hard day, try to nap or doze—feet elevated—for fifteen or even ten minutes. For some people, it can be the equivalent of several hours' sleep. . . . Quick therapy for a tired brain—stretch, yawn a few times. Both relax the muscles. . . . A few minutes of quiet concentration can leave you refreshed, rested, give you hours of energy. This is actress Janis Paige's system: Lie quietly. Visualize a star over your head. "Lift" the star about three feet, then let it widen about six feet. Bring the star down to touch your body. It's a wonderful feeling. . . . A honey milkshake can help you fall asleep for the night. To one cup of warm skim milk, add one teaspoon of honey. Blend. Drink slowly. . . .

JACK ROBINSON



TIME, OF COURSE, IS OF THE ESSENCE. BUT THERE IS ALWAYS TIME FOR SOMETHING NEW IN BEAUTY . . . SOMETHING TO TRY THAT MAKES YOU FEEL MORE BEAUTIFUL, MORE DESIRABLE . . .



It's always a bit of both, naturally, but we've never been able to decide whether the greater credit for a great perfume belonged to the chemist's skill or the sensualist's inspiration. . . . However it happens, the appearance of a great perfume is an event. When the scent is a new one from the House of Chanel—that's the stuff of perfume history. History being made right now (perhaps for you?) with the introduction of Chanel #19. . . . Coco Chanel herself was the sensualist responsible for this one. In her treasure-filled Paris sitting room, Mlle. Chanel kept vials of precious perfume oils, playing endlessly with them as she played with jewels, with colors and fabrics, in a search for the most luxurious and appealing combination. . . . The result, seven years ago, was her own private perfume, the one she reserved for herself and a few special friends. . . . Gregory Thomas, courtly Chairman of the Board at Chanel, feels that the best word to describe #19 is "passionate." . . . To another man, it's instant evocation of a woman who's liberated enough to know that pearls won't hurt her cause, who understands the allure of scented sables in a taxi. . . . What, technically, is #19 like? Mr. Thomas calls it "Perfectly balanced . . . constructed around four great floral notes—the light delicate rose de mai, jasmine, the tropical ylang ylang, and the Florentine iris, which has the quality of violets. The top notes are fresh, green, reminiscent of the outdoors . . . fixatives, which carry through the heart of the perfume and make it last, are ambergris, civet, and natural musk." . . . Now, about the name, or rather, number of the perfume? "Mlle. Chanel had the idea that a number is translatable into every language, but a name might have some other sense in another country, so she did not like a name for a perfume. She had a great feeling for numerology. . . . Because she liked the fifth sample presented to her by the chemists, that perfume is #5; #19 is in honor of her birthday, the nineteenth of August." . . . In perfume, eau de toilette, and bath powder, Chanel #19, from $7 to $100, in stores now.

Another new Chanel dazzler, the black sequin pants suit, *opposite*, with a flirt of black satin loops on the cardigan jacket. Under all that wicked glitter, a pure white shirt of deeply tucked, lightly starched cotton. Maresco Fabric. The coiffure, by Ara Gallant.

AVEDON

EARS Their power goes far beyond hearing—after all, they're an erogenous zone. . . . Think about putting a little makeup on them—a blush of rosy rouge to the lobe or the faintest gleam of gold eye shadow along the edge—or smother them with your favorite scent. . . .

GOLD is the new glow coming into makeup. Gold-shaded shadows . . . blushers . . . lipsticks with faint golden glows . . . gold nail enamel. The golden look is reported as a strong fashion from Rome, Paris, London. And it's currently being launched by such American cosmetics giants as Revlon, Estée Lauder, Frances Denney. . . .

FACE POWDER is here. We've had the look of shine—a hint of "moist"—on the visage. Now, the look is that of a serene, elegant, "smoothed" face. Each minute particle of powder reflects light from the skin, with the subtlest blurring of textures, a more uniform finish to the whole face. . . . But when we say powder, we don't mean big blobs, just a fine dusting with sheer, translucent powder. . . .

NEW PRODUCTS FOR MINUTE-COUNTERS. Here, a quick listing of some new cosmetics and beauty aids specifically designed to help make the best use of your time. . . . From Estée Lauder—every product in her new Primary 4 group reportedly does two things. For instance, the Allover Cover—a gel-based emulsion—gives a healthy allover glow to arms, legs . . . and can also even out a suntan, toning down its spots of ruddiness. The Allover Cleanser is a cleanser for the face . . . and a shampoo for the hair as well. . . . In Max Factor's Farm Collection are three new facials—Honey Mint, Apricot, Avocado. All three are easy to use, wash off in fifteen minutes leaving silky soft skin. Also, an Avocado skin cream—very rich—you can wear to bed at night, or all day as a moisturizer under your makeup. . . . Polly Bergen has made a concentrate of her natural pure extract of turtle oil. In a bottle with an easy-to-use dropper, a drop works into the skin, fast and deep. Good all over the face and neck, particularly in the eye area. . . .

What a dermatologist can do for your looks YOUR Skin

A Whole Lot—that's what he can do. And the news behind this fact is that the profession is now producing a number of energetic and creative men with skill, interest, and experience in the aesthetic aspects of dermatology. All of them—and literally dozens of people do not know this—are M.D.'s first with additional training as skin specialists. They know all about the basics of medicine and surgery and the twenty-some square feet of skin that makes up your body surface. The really glowing news is that many dermatologists are now prepared to do some very good things for your looks.

Among them is Dr. Jay G. Barnett who did his graduate work in dermatology at New York University Medical Center, a stretch in the Air Force Medical Corps in Thailand, and now, in addition to his private practice, serves as Clinical Assistant Professor of Dermatology at New York Medical College, Flower and Fifth Avenue Hospitals, and Chief of Dermatologic Surgery at New York's Metropolitan Hospital. Barnett was the man we turned to with what we thought a rather sassy list of questions about what dermatology had done for our looks lately, and what might be in store right now and in days to come. After all, This Man Is a Doctor and a mighty dedicated one. . . . All of that and *full of surprises,* every one of them gratifying from the skin-analysis (or "dermappraisal") to office cosmetic surgery.

What is a skin-analysis?

Every woman is aware of the beauty-salon facial. This is not to be confused with the dermatologist's approach, which is medical and clinical, not sweet-scented-beauty-salon. Dermatologists might call their approach a "dermappraisal" or skin-analysis—women will call it a medical facial. In other words, theirs is the nobler essence, in spite of their healthy respect for good facials around town and their fair estimate of what rates high, and not so high. What makes the difference is simple and exceedingly basic: a dermatologist, with his background of broad medical training and the experience to develop facility, can take one good look at your face and *know* where the small disaster areas are.

A dermatologist *knows* which blackheads to manipulate and remove easily without scarring; knows more about the kinds of medication that can be applied to your face—and is legally and properly able to prescribe stronger stuff than a non-medic. If necessary—and most people find it is—the dermatologist can "touch out" with a hairlike electric needle those little red broken blood vessels; remove whiteheads, pustules, and milia (small cysts), make brownish sunspots or age spots vanish with the hairlike electric needle. For a woman who has real trouble mapped out on her face, several sessions may be necessary. For a woman with fairly good skin, the whole works consumes half an hour to forty-five minutes—which is our idea of a reasonably short time well spent. She'll probably want to have a "medical facial" several times a year. And if she's smart, she will; lots of those small unfascinating broken-down blood vessels are caused by people working too hard over a blackhead without knowing the best technique—as usual, most accidents happen in the home.

What can you expect from a "medical facial"?

The first happy note is that you'll look fresher, more pristine, and yes, younger. In almost every instance, you can make up your face before you leave the doctor's office. The fringe benefits, if your dermatologist gets to be a habit with you, can be enormous—they may even delay skin aging or blank out the need for certain types of plastic surgery of the cosmetic variety.

What about freckles or sunspots?

A dermatologist can lighten a single freckle if you like—or he can do a spattering of them. And he can certainly remove brownish sunspots or scaly bumps by different therapies, including cryotherapy, a "cold burn," or electrodesiccation, a "warm burn."

With cryotherapy the doctor touches the offending flaw lightly with a Q-Tip or applicator first dipped in liquid nitrogen (–195° C.) or with a pencillike stick of carbon-dioxide (–78° C.); this freezes the flaw and causes it to shed, which gives you the out-damned-spot result you want.

The "warm burn" electrodesiccation is accomplished by using a hair-thin electrosurgical needle that ever so gently singes the target area. Dr. Barnett is inclined to prefer this in most cases because the fineness of the needle and the low voltage of electric current is slightly easier to control—obviously the decision of a perfectionist and a Man Who Cares.

"The body," he explained, "has a variegated response to sunlight; some pigment-forming cells turn out melanin (brown-black pigment) faster and darker than others, and when you treat a darkened spot, you are trying to restore a very delicate balance. What we've learned over the years is that if you do a gentle, lightly destructive treatment of a small spot, you can often remove it and re-establish the norm within reason. At first, the skin looks pinkish like any new healing tissue, but in several weeks this pink fades."

Well, Dr. Barnett, what about little bluish-red blood vessels?

the marks around the nose? forehead? cheeks? or even on legs? . . . "Basically these small dilated blood vessels can be snuffed out by electrosurgical means. You take a very fine needle and thread it into the blood vessel or place it right above it and zap it. A blood vessel is only noticeable because there is blood going through it; once you block the flow of blood, it's no longer visible."

On the legs these bluish-red lines are usually deeper, and trying to burn them out in the same way often leaves some marks. Dr. Barnett prefers to inject a sclerosing solution that closes up the "inner tube" of these blood vessels. It works, he made abundantly clear, only for the smaller bluish-red channels; once you have larger, grapey varicose veins, surgery is usually required.

Is it risky to live with a mole?

Not necessarily, but there's no reason to put up with it. The danger signals to watch for are increase in size, color-change, irritation, bleeding; if any one of these happens, don't delay seeing a good dermatologist. But no woman has to put up with a compromising mole: almost always all the doctor has to do is inject a local (Continued on page 166)

U R BODY

Exercise: what you don't know can hurt you

All power to the health-and-fitness movement! Onward it marches, jogs, runs, hikes, and cycles—because this is one movement that really moves. (You might even call it the Movement movement.) Every day, more converts are joining. Why? Because they've read the medical warnings proving—with dire statistics—that the worst enemy to the health of Americans today is physical inactivity. And they've decided to fight back.

If exercises are properly planned, supervised, and geared to individual needs, most of the new recruits feel, and show, the benefits of their new exercise programs within a matter of weeks. Sometimes the beneficial effects are apparent within days: a brighter eye, a straighter back, a springier step—a sudden easing of stress and tension.

But—with exercise illiterates, or incurable Eager Beavers—disaster can strike. Here's just one of many case histories in this category: A young woman we know, Mrs. A.—attractive, spirited, thirtyish—keeps in constant touch by phone with her mother, Mrs. K.—who is attractive, spirited, fiftyish—in another city. Not long ago, said our friend, her mother decided to leap aboard the physical-fitness bandwagon. She bought a popular exercise book, took it home, and started in on the exercises. Next day, when our friend happened to call her, she was flat on her back in bed—exhausted, pain-wracked, with a crick in her neck, a Charley horse in one leg, and goodness knows what other disasters. Fortunately, all proved to be temporary—but Mrs. A., a loyal daughter, was indignant. She was prepared to write to the publishers, to demand that the book be taken off the market; to make a real federal case of it. . . .

However, when she'd checked into the facts more closely, she simmered down. What had happened, it turned out, was that her mother—too impetuous to bother with the directions—had simply plunged in and gone through, in one session, exercises that were supposed to be spaced out over a ten-day period. She was also doing exercises for a much younger age level (again, she hadn't read the directions). . . . Mrs. K. was lucky. An active, vigorous woman—"she walks a lot," said her daughter—she was probably in better shape to start with than many women her age. If she hadn't been, the results might have been much more disastrous—as we discovered later by talking to two specialists with long experience in this field.

"Ideally, each program should be tailored for the individual," said Dr. H. G. Thistle, a physiatrist and specialist in rehabilitation medicine at New York University Medical Center's Institute of Rehabilitation Medicine. "One of the major problems with most printed exercise programs—even some of the ones that are handed out in doctors' offices—is that they don't make it clear that only after successfully and painlessly accomplishing the simple exercises does one progress to the more difficult ones.

"The *progression* is very important; where does each exercise go in the program? And the *warm-up* is very important—it gets the circulation moving, gets the muscles un-tensed. By increasing the blood flow, more nutrients are present for the muscles to work with. If you can lie in a warm tub of water for fifteen or twenty minutes, then get out on a firm surface and do your exercise program, much more benefit will be obtained. . . . The great principle to remember is that you've got to *start from the level where you are*, and proceed in a step-wise fashion. This is why we supervise programs, until we're sure the patients understand them. Even so, we find they've changed something."

We were talking to Dr. Thistle in his office at the Institute of Rehabilitation Medicine—often referred to as "the Rusk institute," since the director is Dr. Howard Rusk, a pioneer in this field. With us, sitting in on the conference, was Miss Dawn Huestis, a supervising physical therapist at the Institute. Dr. Thistle and the other doctors there diagnose and prescribe treatment for the patients who come in—usually referred by their own doctors—suffering from low back pain, neck pain, severe posture difficulties, and a wide range of other musculoskeletal problems. "One of our basic tools is exercise"—and this is where Miss Huestis and her associates come in. Working directly and closely with patients, they help them to learn the prescribed exercises—always under close supervision—and to do them correctly.

"Men are more aggressive exercisers, more gung ho," said Miss Huestis, a pretty, straight-talking blonde from Nova Scotia, who has a B.Sc. in physical therapy from the University of Connecticut and was formerly a Captain in the U.S. Army Reserve. "They're harder to hold down to a light exercise program. You tell them to do an exercise five times, and they'll do it fifty. . . . But a lot of women are joining exercise clubs now just because it's the 'in' thing. They rush out, join a club or buy a book, and whammo! They come in here with a back or neck like a corkscrew." (It's a relief to know that there are very few problems caused by incorrect exercise programs that can't be put right by correct ones. In other words, the damage probably is not irreparable.)

One difficulty is that there's no Government supervision of exercise classes or the people who run them; no Government-approved, standardized training schools for exercise teachers—as there are in many European countries. The President's Council on Physical Fitness is studying ways in which safe and effective fitness programs can be established on a national basis, but its recommendations are not yet available. . . .

"Many exercise régimes are developed solely on the personal whims of the person who's running them, and have in fact very little scientific reasoning behind them," said Dr. Thistle. "They may work just fine for the instructor, who's super-physically-fit, but they may be detrimental for the average 'out-of-shape' person. More importantly, anyone who has a preexisting medical problem—or one that hasn't been detected yet—such as a neck, back, joint or muscle injury or a cardiac or lung problem, is taking a great risk in performing any exercise program that doesn't take these conditions into consideration." For this reason, it's obviously a sound idea to check with your own doctor—who knows your entire medical history—before embarking on any exercise or sports program.

What—we asked Dr. Thistle and Miss Huestis—are some of the exercises a woman (or man) might do that could be harmful, from a musculoskeletal point of view? They named four potential troublemakers:

1. Lying on one's (Continued on page 161)

For Joan Didion and John Gregory Dunne

Writers' Roost

He calls it "Post-War Malibu," she calls it "Latent Cabaret" –but it works for their work

High above the Pacific on a California cliff, Joan Didion, one of this country's most brilliant and well-known writers, and her equivalently gifted husband, John Gregory Dunne, have fashioned a house where they can combine their life together with their work—done strictly apart. Joan, best known for her second novel, *Play It as It Lays* (the movie version, directed by Frank Perry, will be released in November with a screenplay by both Dunnes), and her nerve-deep personal magazine essays, likes "a confined, close-quarters feeling" for working, so she uses a small room in the guesthouse where there is no telephone. John, who in addition to his many magazine articles has written several books of below-the-surface reportage (the latest, on Las Vegas, will be published in the spring), likes space and being interrupted by the telephone. He works in the library where he has installed a fourteen-foot table across one side of the room. "I need a desk that I can spread things out on when I work." The only time the Dunnes do work together is on a screenplay.

John and Joan Dunne fell in love with Malibu two years ago when they "house sat" for friends and then bought the first house that became available. Twenty years old, it is low, one-storied, of white-painted brick, with a flat overhanging roof. To suit the Dunnes' special needs, a friend, the actor Harrison Ford, hired a crew and remodeled it for them. Not realizing how long this would take to accomplish—the terra-cotta Mexican tiles on the floors took six months to lay—they moved in straight away. The entire front of the house was altered, with redwood French doors across the living room and bedroom areas. The library walls are waxed pine bookcases. Elaborately constructed with tongue-and-groove joinings, they took two months to build. The result is totally contemporary, counterpointed by the Dunnes' collection of generations-old family furnishings: exquisite needlework quilts made by Joan's pioneer great-great-grandmother—some as she crossed the country (Continued)

HENRY CLARKE

Far left: Joan Didion Dunne describes her appearance as "distrait." But the discipline is great; her presence deceptive. Five-feet-one-and-three-quarter-inches small, she looks out like someone hiding behind large brown-and-black speckled eyes. She walks across a room as if she wished she didn't have to and disguises deep intelligence with the voice of an eleven-year-old innocent.
Far left, below: Redwood French doors open onto the terrace overhanging the Pacific and enclosed by mounds of pink geraniums and yellow marguerites. Yellow is picked up and concentrated into sunshine in the canvas-covered directors' chairs and chaises.
Left: French wire saladiers holding fruits and vegetables, Mexican pots of fresh-growing herbs, gardening and cookery books give this corner of the kitchen a classic still-life quality—that's never still long.
Below: A cook for pleasure, Joan serves lunch for John and their six-year-old daughter Quintana Roo. "We picked her name from a map. We thought it was pretty. It is the name of a Mexican territory." Of this photograph, Joan said, "We look like the Mama Bear, Papa Bear, and Baby Bear. The only thing is, I'll always think I'm the Baby Bear."

(Continued) on a wagon train to California—and early nineteenth-century furniture from John's family. Now, as Joan says, "this house is very fine for working."

Joan works "in a low-keyed way. Each evening I make notes on what I'll write about the next day. Otherwise I panic if I face an empty page without a key to start.

"My natural tendency is to stay home. We only go into town about every ten days; it shoots a day if you go into town when you are working. Our friend-secretary, Christina Moore, keeps us from this. She comes three times a week and does all of our in-town shopping. She's indispensable. But motion-picture work and reporting are good for me—they throw me into other people's worlds.

"Working on movies, we have constant meetings, so it's all a shared experience. When we did the screenplay for *The Panic in Needle Park*, we stayed at the Alamac Hotel in New York for several weeks. We just hung around mainly to pick up rhythms of speech. It was just like doing a reporting piece. After I finish this book [which, although called *Fairytales*, is nonfiction], I plan to start reporting again."

Living, for the Dunnes, is basically writing, reading, and food. "I have a very limited energy level," Joan says, "so I have little time for other interests—although we've both just gotten into gardening and we're starting a vegetable garden. We're spending lots of time in nurseries and, of course, reading lots of gardening books. I learned to cook when I was working as a writer at Vogue, as I had to proofread all the recipes. Now both John and I read cookbooks steadily. I love to make stews or soups. I have no maid, so it's easier to have just one operation.

"When you are writing, you can't know the day before if you want guests. We do have neighbor writer friends that we can call the same day. I think a great soup or stew makes guests go home feeling more attractive than when they came."

Writers' Roost that works for the life of, and lives with the work of, Joan Didion and John Gregory Dunne

HENRY CLARKE







Opposite, top left: The Dunnes on the beach—about ninety-five feet below the house, and reached either by elevator or by steps: one hundred and thirty-two of them.
Opposite, below: The terra-cotta floor tiles and redwood ceiling give year-round warmth to the living area. In winter, a log fire adds its glow. "Because of the eighty-mile-an-hour Santa Ana winds," Joan said, "the fireplace smokes periodically. Now we're used to it, we don't notice it and don't bother to repaint the bricks." The chairs and sofa are covered in beige-and-white mattress ticking, and stacks of sitting pillows edge the room.
Opposite, top right: The rosewood piano sailed round the Cape to Joan's family in 1848 and the hanging quilt is one made by her great-great-grandmother on a wagon train.
Left: Said daughter Quintana Roo, "I have tea parties for Mr. Bear, guests Spooky and Ralph Jessie." Said Joan, "We go out of town too much for pets—just stuffed ones."
Above, left: Oddments—"I've always set great store on them," said Joan—including baby pictures of Joan and Quintana Roo, a parody on "The New Yorker" by John, an advertisement for "Play It as It Lays" and a collage portrait of Ginger Baker by Eve Babitz —in the master bathroom.
Above, right: Because the Dunnes moved in immediately, putting the kitchen to constant use, it is the only room without the slowly laid Mexican-tile floor.
Below, left: In the dining area, Hitchcock chairs grouped around a nineteenth-century Federal drop-leaf table that belonged to John's great-grandmother. The flower-appliqué strip by the window was made by Joan's great-great-great-grandmother as part of a quilt.
Below, right: Both Dunnes in the library—John's office where they work together only when they write joint movie scripts.





The super allure of men's robes
MADE FOR WOMEN

KOURKEN PAKCHANIAN

Of all the seductive images ever flashed across stage, screen, or real-life bedroom, nothing is more appealing: the look of a totally feminine woman in a man's classic robe and pyjamas—piped, monogrammed, silky, wrappy, luxe-y...and, on these pages, done just for a woman....Cream-colored cotton broadcloth, left, piped in white. By Ralph Lauren. Robe, $28; pyjamas, $29. Mid-November at Bloomingdale's. Silky blue robe, right, with white piping and monogram, white pyjamas. By Matej Sherko for Odette Barsa, of Qiana nylon (Klopman fabric). Robe, $38; pyjamas, $42. Altman's; J. P. Allen; Jacobson's; Neiman-Marcus; I. Magnin. These pages: Franklyn Welsh coifs, makeup; settings, the St. Regis Hotel in New York. Leron linens. Accessories, next to last page.


KOURKEN PAKCHANIAN

Men's robes MADE FOR WOMEN

The allure of a wine-red velvet "smoking," this page, over black satin. By John Kloss for Cira; robe, of Crompton rayon velvet, $50; satin de lys pyjamas, $20. Available mid-October at Bloomingdale's; B. Forman; Wanamaker's, Phila.; Swanson's; I. Magnin....Silky white cotton broadcloth, opposite, with blue piping, blue initials...pure and classic. By Ralph Lauren (the "R.L." on the pocket); robe, about $29; pyjamas, about $29. Mid-November at Bloomingdale's. Silver accessories, both pages, and porcelain vase from Tiffany. Other accessories, on the next to last page of this issue.

KOURKEN PAKCHANIAN

Men's robes MADE FOR WOMEN

Haberdasher dots to the ankle, opposite—a black-and-white shawl-collared robe over classic white pyjamas piped in black. By Bill Tice for Royal, of Dacron (Klopman fabric). $100. End of October at Saks Fifth Avenue. Cultured pearl earrings by Imperial Pearl Syndicate....Haberdasher dots with a tasseled sash, this page: notched collar, deep pockets, man-tailored pyjamas underneath...interesting how feminine a woman can look in this sort of thing. Navy-and-white surah robe, white pyjamas, by Jon Haggins for Stella Fagin Division of Elias Sayour, of Dacron (Klopman fabric). $65. At Saks Fifth Avenue; Sakowitz. Accessories, next to last page of this issue.





And then there is the black nightdress...

...simple, fluid, showing skin. What more can we tell you?—it's one of the great allures of all time....Bare black nightdress, left, with a transparent peignoir ruffled down the front. By Vanity Fair, of Ravissant Antron III nylon. Together, $45. At Bloomingdale's; Halle's-Cleveland; Sanger-Harris; J. W. Robinson. Lace-edged black crêpe, above—like being in a little chemise—with matching bikini pants. By Gossard-Artemis, of Antron III nylon tricot. Chemise, pants, $16. Bloomingdale's; Foley's. A beautiful décolletage, right, molded of stretch lace, and a full, fluid skirt. By Olga. Top of Du Pont nylon and Lycra; skirt of Du Pont nylon tricot. $20. Nightdress at Gimbels; Hengerer's; H. & S. Pogue; Dayton's; I. Magnin. Cultured pearl earrings by Imperial Pearl Syndicate. Silver compact from Tiffany. Accessory details, next to the last page of this issue.



KOURKEN PAKCHAN.AN



Silver's new love-light: Ivory

We've been wearing them together around necks, wrists, and fingers all year: creamy ivory set against the highlight of silver—whether the game's on you or on the house, it wins. Here, on a green-and-white leather backgammon table ($900 to order at Karl Springer, 306 East Sixty-first Street), beautiful playing pieces, one-of-a-kind ivories and modern silver, for your team. Reading from left to right: Gorham's Hispana candlestick in silver plate, $35 pair. Antique phrenology head helps to read an opponent's mind; Past & Present, 681 Madison Ave. An antique ivory cane with dice handle rests on a silver-mounted ivory tusk; both at Garvin Mecking, 188 East Sixty-fourth Street. The old ivory-handled silver seal; James Robinson, 12 East Fifty-seventh Street. Behind it, a covered cup taken from a Renaissance ivory piece, $620, Tiffany. The ostrich egg-on-egg-on-stand, after a Venetian ivory piece; to order, Karl Springer. Tiffany's new ivory and silver gavel, $72, and an antique ivory fly whisk from Garvin Mecking stand in Oneida's William A. Rogers plated goblet, $8.50. The gilt-lined sterling cup cannot tip; $90, Royal Irish Silver for Reed & Barton. Behind it, two sterling egg boxes, $185 and $165, Tiffany. Hispana silver-plated goblet, $22, by Gorham. Tiffany double-weight sterling on-the-rocks cup, $95. In it, antique ivory ball games from Garvin Mecking, as is the ivory dice cup. Brushed sterling apple pillbox, $24.95, made in Mexico for Lunt. A silver-mounted tusk vase; Belgravia House, 227 East Fifty-seventh Street. Behind it, a sterling coffee pot with ivory finial and insulators, $235, and a sterling biscuit box, $800; both at Tiffany. On the box, an Oneida Silversmiths plated chamber stick, $10.95 pair, and an antique silver-mounted ivory cup from Garvin Mecking holding a Victorian fish-serving knife and fork, $65, from S. Wyler Inc., 713 Madison Ave. To the right, Gorham's Hispana candlestick again. In the very front, an antique ivory gambling top, Garvin Mecking. The Eskimo scrimshaw cribbage board, American Indian Art Center, 1042 Madison Ave. All addresses are in New York.

DAVID MASSEY

VOGUEFOOD

WATCH A MOVIE, LET DINNER COOK ITSELF

BY MAXIME McKENDRY

Three leave-and-love dinners, below, that cook in your oven while you relax and watch a flick. Recipes for starred dishes are on this page.

ONE-HOUR TELEVISION-MOVIE MENU

Potato and leek soup
Roast beef with anchovies*
Tomato and eggplant casserole*
Cold lemon soufflé
Beaujolais wine or cider

TWO-HOUR FIRST-RUN-FILM MENU

Hot stuffed artichokes*
Frankfurter and sweet-potato casserole*
Apples or pears with cheese
Beer or Chianti

FOUR-HOUR DOUBLE-FEATURE OLD-MOVIE MENU

Herring in cream, fresh dill added
Flemish beer stew*
Endive salad, vinaigrette
Melon puree
Beer or Alsatian white wine

ROAST BEEF WITH ANCHOVIES, six servings

4-pound eye round of beef, olive oil
2 cans anchovies in oil, coarsely ground pepper

Rub beef with olive oil: cut slits into the sides and insert the anchovy fillets from 1 can. Spread the fillets from the other can over the top. Sprinkle well with pepper. Wrap in roasting wrap or foil and put in oven at 300° during a 1-hour television movie.

TOMATO AND EGGPLANT CASSEROLE, six servings

2 pounds ripe tomatoes, 1 pound eggplant
⅓ pound gruyère cheese, grated
¼ pound butter, 2-3 tablespoons breadcrumbs
Pepper and salt

Peel eggplant and tomatoes. Remove seeds and slice about ¼-inch thick. Use ½ the quantity of butter to grease an ovenproof casserole and put in layers of tomato and eggplant slices, sprinkling cheese, pepper, and salt between layers. Finish with cheese and remaining butter cut into small dice. Bake at 300° during 1-hour movie.

HOT STUFFED ARTICHOKES, six servings

6 artichokes, ⅔ cup finely chopped parsley
⅔ cup finely chopped pitted black olives
¼ cup finely chopped mushroom stems
2 cloves garlic, squeezed through press
¼ cup olive oil, pepper and salt
½ can of anchovies in oil, drained and mashed
Cooking oil

Trim off the base and tips of artichokes, remove outside leaves. Combine parsley, olives, mushrooms, garlic, olive oil, and season. Spread artichoke leaves with your fingers; with a teaspoon, insert stuffing mixture among leaves and squeeze them closed again. Put a dab of anchovy in the heart of each. Set artichokes close together in an enamel or earthenware pan; add cooking oil until ⅓ covered. Cover pan, bake at 300° during a 2-hour movie.

FRANKFURTER AND SWEET-POTATO CASSEROLE, six servings

12 frankfurters
3 or 4 packets frozen sweet potatoes
2 medium onions, chopped; salt and pepper
Butter, ¼ pound bacon, ½ cup brown sugar

Defrost sweet potatoes and puree in blender. Mix potato puree with onions and season. Make a layer of this in a buttered casserole. Add franks and cover with remaining puree. Dot with butter; cover; bake at 325° during a 2-hour movie. Before serving, fry bacon; drain; crumble over the top with brown sugar. Broil until caramelized.

FLEMISH BEER STEW, six servings

⅓ pound bacon, cut in small pieces
4½ pounds stewing beef, in 1-inch chunks
3 pounds potatoes, peeled, cut in 1-inch chunks
6 medium onions, peeled, sliced
6 carrots, scraped, cut in half
1 teaspoon thyme, 1 bay leaf
Few sprigs Italian parsley, pepper and salt
Beer to cover (about 3 cans)
2 slices stale wholewheat bread, crusts removed
2 tablespoons prepared mustard
2 tablespoons finely chopped parsley and dill

Sauté bacon in a stewpan until all fat is rendered. Reserve bacon, soften onion rings in the fat; add meat and brown; then add all vegetables, herbs, and seasonings, except the chopped parsley and dill. Pour in the beer to cover. Bring to boil. Spread mustard on both sides of bread slices, place on top of meat and beer. Cover, put in 300° oven during a 4-hour movie. Remove, stir bread into the gravy. Sprinkle with parsley, dill, bacon.

REMOTE CONTROL: HOW A FILM REVIEWER COOKS



BRUCE DAVIDSON

MOLLY MOVIEGOER'S PORK ROAST

Molly Haskell (above) and her husband, Andrew Sarris, both write about movies for New York's downtown newspaper *The Village Voice;* and she is at work on a book tracing women in the history of films. Molly likes to follow up a six-o'clock movie with a dinner that's been roasting while they've been viewing:

"It happens that our favorite meat dish is also one that can cook while we're at the movies. It's roast pork basted in honey and soy sauce. A 4- to 6-pound loin roast can serve four comfortably, six in a pinch (with lots of extras); but we can practically polish off one between us if no one is helping—or looking.

"I rub the roast with garlic and flour, mix soy sauce and honey in equal portions—totaling about a half a cup. I baste before going to the movie and again upon return. I stick the meat in the oven at 350°. With slow cooking, the roast retains its juices and the flavor improves; at 350° it should roast a minimum of 2 hours for a 4-pound roast, 3 hours for a 6-pound. Incidentally, I don't cut away much of the fat initially, because the combination of the fat and the sauce gives the roast a crispy, delicious (rich and fattening) crust."

(Continued from page 145)

Joggers should stay off city streets . . .

back and lifting *both* straightened legs at once. This exercise—often suggested for firming the abdomen—places a great strain on the low back, because the muscles used—the hip flexors—are attached to the low back vertebrae.

2. Sit-ups without the knees bent. This places a tremendous strain on the lower back—again, because the muscles used arise from that area. . . . The simplest way to start sit-ups is to lie flat on your back, pillow under head, with your knees bent; if you have a strong man on hand, get him to hold your feet firmly *down*. Begin pushing *up* with both feet as hard as you can, at the same time stretching out your arms with the idea of touching fingertips to toes. Miss Huestis, when she supervises this, says, "Pick up your head, now your neck and shoulders . . . PUSH WITH YOUR FEET . . . PUSH!" You won't—and don't have to—actually touch your toes at first; learn when you've stretched to the point where you just *might* begin to arch your back. Then stop and ease slowly, slowly back to your starting position. . . . Failing that strong man to hold your feet down, you can hook them under a very solid piece of furniture, or—if your bed has a split footboard—hook them under that. (Start by doing this twice; it may be enough.)

Both this and the first exercise are used to strengthen abdominal muscles, but if unsupervised and incorrectly done, both can cause backache, neckache, injury, possible secondary postural problems.

3. Exercises that are done lying on the stomach, lifting both legs and head upward to arch the back, also may strain the back.

4. Push-ups are good for men, but not for women—and never good if the back is arched, rather than flat.

Dr. Thistle takes a rather dim view of some of the far-out Yoga exercises, too—"they go from one wicked position to another." He also thinks that some home exercise devices and machines are either useless or potentially harmful, especially the ones that jiggle and vibrate madly: "vibrations shake the whole spine and skeletal system."

What Dr. Thistle, Miss Huestis, and other specialists in their field try to help patients do, through exercise, is to strengthen the abdominal muscles, the back and trunk muscles in general—to develop what they call the "corset of muscles" that is the back's natural support. The abdominals are the key to almost all trunk-strengthening exercises and postural exercises.

Once the muscles are built up, it's fairly easy to maintain them—the back maintenance program may require as little as ten to twenty minutes a day. ("Ten minutes is a manic-y run-through," said Miss Huestis.)

"People have to continue exercising in order to maintain any status of physical fitness. We encourage them to exercise every day—set an alarm clock for a certain time in the morning or evening." (Evening is better when tension is involved, as it often is.) "It's just a question of conditioning, like brushing your teeth. . . . However, there are people who can't do it every day. They can maintain their status by exercising twice a week." (But that's the rock-bottom minimum.)

Once the musculature is in good shape, an outdoor sport or exercise can be added—and it should be, always provided that your own doctor approves. Rapid walking, jogging, running, swimming, cycling—these are among the "aerobic" exercises that help the heart, lungs, and vascular system, by forcing the body to take in and process more oxygen. . . . Here are our two authorities' comments on these, and some other sports: "Probably the most stressful athletics as far as one's back is concerned are golf, tennis, and skiing. Probably the most innocuous and useful exercise is swimming. It pulls in just about everything you have." . . . They added that back sufferers, or former sufferers, should start off with sidestroke or a mild, paddle-y backstroke keeping arms at sides (no overhand work), and move up to the crawl only gradually, if all goes well. Avoid breaststroke, which arches the neck and back. . . .

Jogging: "Fine, provided it's done with other good body mechanics in mind. If you constantly land flat-footed, you're in trouble because you set off a shock that goes up the legs and all the way up the back." Also, they urged joggers to stay, if possible, at least twenty meters (about 22 yards) away from city streets where the carbon monoxide level is high. Inhalation of polluted air nullifies many, if not all, of the beneficial effects of the jogging. Your general body alignment should be good before you start a jogging program.

Bicycling: Again, fine—if the seat and handlebars are adjusted right. You should be sitting up straight and easy, not sway-backed, but not crouched over the handlebars. If you're in your 40's or 50's, always start out riding on a level surface; don't start out in a hilly area. Use the low gears to minimize strenuous pumping whenever possible.

Summing up, Dr. Thistle stressed again the importance of going ahead in easy stages—not plunging in head over teakettle; the first thing therapists teach is how to contract a muscle group maximally and how to release slowly and evenly to attain maximum relaxation of the muscles involved. "The emphasis is always on beginning with a very low-keyed exercise or sports program, and gradually progressing within your muscle or heart tolerance. You, yourself, are often the best judge of this. If a muscle or a group of muscles aches and becomes painful while exercising, then you've exceeded that muscle's ability, and should rest. Pain is basically a protective mechanism of the body—an effort to avoid being damaged. . . . If, after stopping a particular exercise or sport, your pulse rate doesn't return to normal within ten minutes, or you still feel short of breath, then you have exceeded your heart's work tolerance and should reduce either the level or the duration of the activity. . . .

"When you approach this sort of thing in an intelligent way, you can tell quite easily which activities are suitable for your level of function and which ones are not."

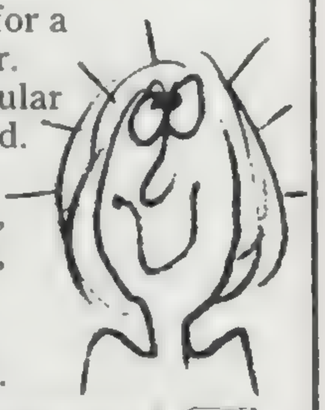
Be selective—that's the first rule for choosing the right exercise. And it applies to everyone —surprise!—*over twenty-one.* ▼

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"I wanted to write about a believable woman, a shrew."



An interview with Marilyn Durham, the author of the runaway novel "The Man Who Loved Cat Dancing —" her first book.

DUANE MICHALS

Marilyn Durham is a love of a woman—big, dry, with a twist of Plains accent, unimpressed with the sudden unexpected success of her first novel, *The Man Who Loved Cat Dancing,* a galloping best seller, an oats romance with a pair of main characters—perhaps the most unlikely but memorable lovers since Rhett Butler and Scarlett O'Hara—Jay Grobart and Catherine Crocker. A totally readable Western by a woman who says she hates Westerns is an amazement, but the real surprise is that Marilyn Durham has never written anything before.

In *The Man Who Loved Cat Dancing,* Marilyn Durham has charted the geography that separates men and women with an unvarnished accuracy. Her heroine, Catherine Crocker, is a thirty-five-year-old bitch, a "fine lady" who has been plunked down in the dust of Wyoming by her boonswaggled husband's greed.

"You see, I wanted to write about a shrew. A shrew expects more out of a man because, in truth, she wants to be dominated. Men don't like to indulge in petty warfare. A shrew attacks the very people she wants to flatter her—the more sharp-tongued, the more intriguing. What happens when a shrewish woman finds the man she wants? She doesn't do him any good.

"Catherine is the villain in the story. She is fighting for her crutch—the feminine helplessness she uses to defend herself. I love villains. I was always taken in by Dr. Fu Manchu. I wanted to write a book about a woman who was not a heroine, a woman people could really believe."

How does an Indiana housewife find fame and fortune after forty with her first book? Simple:

"When I reached forty, I realized I'd never really done much of anything. I made two lists. One of my assets. The other of my deficits. I'd read a lot so I decided to write a book.

"I didn't tell anyone. I kept my mouth shut. At 8:30 in the morning, after I'd gotten the kids out of the house, I got out the typewriter. I didn't call it writing. 'I'm only typing 8:30 to 12,' I'd say to myself. At noon, I'd shove the manuscript out of sight. The first draft took two months. The second another couple months, pulling out a pile of commas this high. It seems I hit the comma at every pause."

Marilyn Durham was seated in the living room of her house on the edge of Evansville, Indiana, a suburban ranch-style house that sprawls on the prairie. Her husband, Kilburn Durham, works for the Federal government as a Social Security representative, explaining the benefits of the system to farmers who until recently have been its biggest foes. Their house is warm, comfortable—filled with furniture they've done over together, the books they gobble down like chocolates, and Kilburn Durham's paintings: fascinating, a bit stiff in their modernism, but complex and rich. Their two daughters move in and out of the house as if it were some exotic, alien fishbowl. Elaine, seventeen, is a high-school senior who says she wants to be a reporter. Jennifer, fourteen, the more independent of the two (or so Elaine says, "one of the town hippies"), crazy for the horse her mother bought her with the first royalties from the novel.

The Durhams have added a long room to the back of the house, which with its half-timbers and tree-shaded windows verges on the baronial, and a two-storeyed brick, plaster, and timbered medieval blockhouse in the backyard, affectionately called—after the field mouse that sought refuge in it—the "Mouse Tower" (*der Maus Turm,* perhaps, to their friends in the old section, West Evansville, where Kilburn Durham belongs to a German singing society).

In this medieval keep with its five brightly colored escutcheons and sober motto "VULNERANT OMNES ULTIMA NECAT" ("Each moment wounds, the last one kills") carved into the beam that supports the second floor, Marilyn Durham climbs a ladder (on which she is shown in the photograph here) to her workroom. Her second novel, which the privileged few who have seen it say is even better than the first, will be published next year. A third is in the works.

"I got a letter from Eleanor Perry [who will produce and direct the movie of *Cat Dancing*] this summer saying she had just finished the screenplay, looking out at colored sails on the Mediterranean. A year ago, when I finished the novel, I was looking out over what we call the dog yard, where we tie the dog. I've never traveled. I've only read. I'm just waiting for someone to write to tell me that some point about my research about Wyoming is wrong."

Marilyn Durham's eye for detail has been well-trained. With highly ironic restraint, she can drive her big red station wagon, "The Chinese People's Fire Wagon," through the streets of the town.

"Someone asked me if my success would change things for me here. I don't think so. Maybe four or five people will buy the book, but not many will read it. Evansville is not going to be bowled over."

Evansville lies within a wide bend of the Ohio River, deep in rolling farm country, across from Kentucky. In the nineteenth century, hunters came from the East to shoot the passenger pigeons, now extinct. Along the river, there were *(Continued on page 164)*

KAREN GRAHAM

(Continued from page 101)

"Modeling is a business, not an ego trip"

little-girl voice without eccentricity. Doubtless when Karen decides *that* doesn't really define her, she will change that, too.

Karen went to the University of Mississippi where she majored in French literature and minored in English. She hated it: the clique-iness of sororities, the repeated bigotries, "the phoniness." She had, in truth, outgrown her puddle. "I don't think I'd even met a foreigner until I went to France." In Paris she studied at the Sorbonne for a year; and France, which she loves, changed her head. No going home. (When she does go home to visit her parents, she, in a typical Karen-ism, considers mowing their lawn as good figure exercise.)

There's a murky spell in here when a lot went on that Karen doesn't like to talk about. A tautly private person, she said, "I think I know other people better than they know me." She learns from the bad in her life. A short, unhappy marriage; some teaching; some dreary jobs in New York where Eileen Ford, who, with her husband, runs one of the country's best model agencies, found her on the back stairs of Bonwit Teller (neither had the patience to wait for a slow elevator, of course) and suggested she try modeling; a spell when she wandered with a rather floppy hippy group—a scene about as unlike Karen as anyone who knows her can imagine. She was shy to the bone, nearsighted, nose in a book. No flash, they said. No fire. Doesn't move in front of the camera.

Still doesn't move, for that matter. Karen drives some photographers wild with her composed stillness. Penn called her "part low-key, part still-life—but foolproof." On the other hand, Victor Skrebneski, who has photographed her in all the Estée Lauder advertisements, said: "I'm still astonished at what I see in the camera. By just clenching her teeth or opening her eyes she can look like Virna Lisi, Hepburn, Lombard, Gina Lollobrigida." He stopped, started again: "Look, she's a lovely person and, in her photographs, it shows."

The account executive tells her her hands are bad, her nose is funny. They all laugh. "Karen reminds me of what they used to say about Chanel," Skrebneski said. "She creates, others can criticize."

What does Karen Graham create? At least one editor agrees with Skrebneski that, in her looks and poise, she is ahead of her times. "Curiously, in an age when most 'beauties' are strong, big, lush sex symbols, Karen, with her delicate bones, her small round skull, projects beauty," the editor said. "If I really wanted insurance on a photograph, I got Karen." In addition, and off camera, "She is totally professional, neat, punctual, with perfect manners. I don't think she has much sense of humor, but she is so well-trained—not corrupted, perfectly straight."

"Why not be a credit to yourself? Karen said. "When I began modeling; I started well, but I wanted to do *extremely* well."

So she did. But how? Not everything went her way. She was too short, for one thing. Her agency says she is 5'8", Karen says, "I'm 5'7¾"; I try hard to be 5'8", but it won't come." Given that she is photogenic, Karen Graham accepts total responsibility for how she has handled her work and life. "I guess some people wait for others to push them. I push myself. Modeling is a business, not an ego trip. I take it step by step—no long-range goal. When I began, I thought it would be fun to see if I could work enough to pay my bills. When I did that, I hoped I could be good enough for Vogue—then, to be on a cover. If I had set myself ten Vogue covers in one year as a goal, I would have been miserable. I think you should only work in terms of the future you can see.

"You don't know if you can do something until you try—but you don't have to be tough to have a strong will." Some photographers find Karen Graham not only strong-willed but tough to work with. When someone told her this, she was startled and, weeks later, still a little hurt. In Komplete-Karen fashion, she had sorted it all out.

"I'm extremely organized, and I'm not patient. Sometimes when a sitting isn't going right, I feel like saying, 'I know a better way to do it.' " Karen hates waste—waste and lost tempers (she keeps her own admitted beast well tied). She answers carefully and concisely. She listens and thinks before she speaks. "Perhaps the hardest thing about modeling is to be treated as an object. That doesn't happen anymore; but when I was starting, I used to think, 'Why can't they like me for other qualities—to be bright, to be interesting.' But the ones who are unkind are never people at the top. A sitting is a contract and they know what's on the bottom line: we want a good picture."

If Karen's work is her responsibility, so is the money she earns. Karen has dug into investments and the stock market the way she digs into anything. Risk a little. Learn from it. See if it works. When it does, set another not-too-silly goal: "When it's your money, you get interested, even in the national economy."

That's the hard-edge Karen Graham whom some people can only see as a professional, tidy, glorious wind-up toy. But the incredible thing about Karen is that, to Karen, in the long run none of this matters. She applies herself because that's her way. It's still only work. It's only money. Who said that was life?

"I don't need an audience," Karen said. Except an audience of one, for she believes that being in love, being for some other person the most special person she can be, is important. An editor who worked with her before and during the time Karen was falling in love says she watched the transformation of a shy, closed girl into a luminous, open beauty. Once again—and once bitten—Karen refuses to ask too much: "I don't think marriage should be a woman's future. That's the great fallacy. You have to have some kind of work. You have to be your own person."

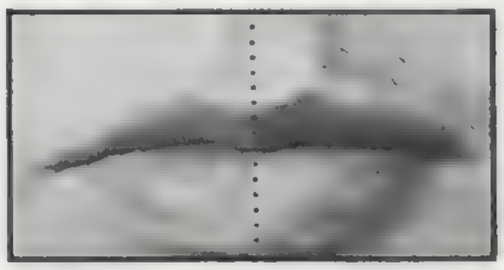
It's enough for Karen now to make time work for her, so she can relax with Komplete-Karen thoroughness. To spend no more than an hour a day on her looks ("If you are in the business of beauty, I think you spend less of the rest of your time on it"). To buy well-made, simple clothes that don't vanish with the next fad ("I used to spend twice as much money keeping up with

(Continued on page 167)



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MARILYN DURHAM

"A woman's dreams begin in trying to understand her father"

(Continued from page 162)

warehouses and glorious Victorian mansions, heavy with gingerbread, on brick streets lined with fine old trees. The Erie Canal that joined the river here—its banks tunneled and destroyed by muskrats—made the town rich. There are few traces of that earlier ease left: the frescoed clubhouse where Kilburn Durham goes for his German singing society, the huge privately endowed library set in a big lawn where Marilyn Durham loads her station wagon with books, and the farmer's market now heaped high with autumn vegetables and orange and red and yellow zinnias.

"I wanted my father's approval more than I've ever wanted anything. He was a lonely man—he was from Tennessee, Irish, poor. He left school after the eighth grade and he read very little, the newspaper, the racing form. I think my father felt snubbed by my mother's reading. And mother taught me to read by the time I was five.

"My father didn't like children, but he charmed them. I was very close to him, as close as anyone ever had been. He behaved toward me as if I were an adult. Each Sunday, we went to the zoo. When I got on the merry-go-round, I got free ride after free ride because I squealed and giggled so loudly.

"We didn't talk a great deal. He'd tinker with his Model A car and I'd work on my tricycle. He'd pass me the grease, and so it would go.

"But when my parents were divorced, the bond was broken. He went to live in Louisville.

"So many of a woman's dreams begin in trying to understand her father. I read piles of books, four or five at a time. I read a page here, a page there.

"I suppose it's a fact of life that American men are mother-ridden and that, in retaliation, they don't like women. Men feel women run their lives, that they have too much power. I can't be too strong for Women's Lib because I think most women won't allow men to be a real part of their lives.

"When a man grows up, he has to break with his mother, perhaps the only woman he'll ever be close to. After he's out and can't get back in, he resents, if not actively dislikes, the woman's world.

"The split between men and women is a poison we've been imbibing for a long time.

"I've read a lot of Gothic novels. They may be boring and disappointing, but they do put women in major roles, not just use them as decorative objects. Adventure novels can have Horatio Hornblower fighting Napoleon. In the Gothic novel, it's the woman who has solved the problems. Of all the Gothic writers, Charity Blackstock writes the most interesting books. Her heroines are presented in the round, have faults as well as virtues. You think, 'She's a possible person.'

"Men pretend to admire women, but they really only admire glamorous women. You know that line from *Voice of the Turtle:* 'I never knew men could be such bitches!' Not many books are about women anymore. Women in novels seem to be getting more and more beautiful and less human. The woman in the average novel is someone whose cigarette you light and go to bed with. She is only incidental to the story or comedy relief thrown in because the writer felt there should be a woman.

> **"The woman in the average novel is someone whose cigarette you light ... and go to bed with. She is only incidental to the story"**

"In fact, women aren't much in evidence anywhere. There was a time when television seemed to be dominated by women—smart housewives and dumb husbands. Now, there are no women really except for Lucille Ball and Carol Burnett and they're clowns. Miss Kitty shows up every now and then. There are no women featured in *The Bold Ones* or *Bonanza.* On most shows, the women are guests who get killed or die of a lingering disease.

"I think Kilburn and I recognized kindred bookworm spirits in one another. I was probably the first girl he'd met who was willing to sit up till midnight and argue about the Wars of the Roses.

"But I'd never read critically before. I simply inhaled the books. I was afraid if I read too carefully that reading would be ruined for me.

"I was ambitious but I had no focus. I wanted to become an actress when I was much younger, a girl really. In the twenty-two years of our marriage, I always wanted to do something, be something, make a mark or something. Early on, I was a switchboard operator, a file clerk, a typist; but none of it meant much to me. I was expert on the Norman Invasion and William Rufus, the son of William the Conqueror.

"I spent years learning nothing. I had a go at astronomy. For two years, I sat out in backyards, weathering cold and mosquitoes. I didn't have any talent. On the strength of thirty years of reading, I decided to see what I could get away with. And also, during that time, I took the MENSA [the organization for people with high I.Q.'s] test and learned I was smart.

" 'You're getting on to forty, old girl,' I said to myself. 'Soon you'll be wearing health shoes and rouge and wondering why the children don't call.' I tried painting. I tried re-finishing furniture and antiquing things.

"I must be a mercenary creature. Kilburn paints and never worries whether he sells or not. I never painted a portrait unless it was a commission. I particularly disliked painting girl-children. It was the height of bee-hive hairdos. All my subjects wanted to be cartooned. 'Couldn't you put more eye makeup on me?' they would say.

"So I bought a ream of paper, wrote *Cat Dancing* and, for the first time in my life, I'm off to New York to be on that big panel show in the sky, *Dodge That Pie.*" ▼

—JAMES M. G. NORWOOD

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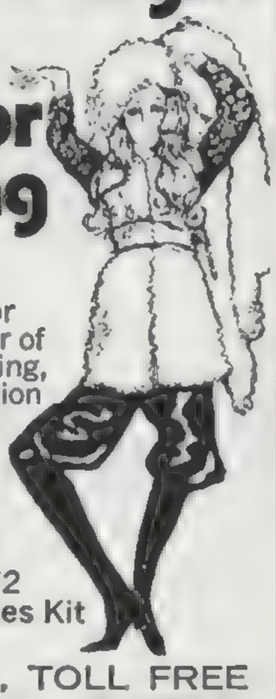
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(Continued from page 144)

Dermatologists to your rescue... a word from the avant-garde

anesthetic and, using a surgical blade held parallel to the skin surface, shave it off. Then apply a caustic hemostatic agent to stop bleeding, and the erstwhile mole will heal nicely and naturally. . . . Dermatologists take them off by the thousands every day, and there has yet to be a documented case of a benign mole treated this way that developed into a malignancy. . . . Makeup? You can go dancing the same night but no makeup is advised until the next day. . . . Dr. Barnett said with feeling: "People who have moles may go around hating them all their lives, not knowing that there are easy, simple, and inexpensive ways to have these unsightly things removed."

How about warts and skin tags?

Warts, which are due to a virus, should be taken care of before they become troublesome. Any dermatologist has available many techniques to remove warts depending on their location and size; but do have them looked into because they tend to spread and grow. Skin tags—those little things that sort of hang on the skin anywhere on the body—can simply be snipped or burned off; and you walk out of the office.

* * * * *

Dermatologists can also come to your rescue when acne scars, wrinkles, frown and laugh lines, and aging lines appear. This is accomplished by various methods; among them, dermabrasion, chemical peels, and the injection of liquid silicone.

What is dermabrasion—and what can it do for you?

Primarily for the face; dermabrasion or surgical planing is a smoothing operation to minimize wrinkles, remove scars, and even out ridges and other undesirable aftereffects of severe acne. It requires great skill and is undertaken only in selected cases. A motor-driven dermabrader works—sorry about this—rather like a dentist's high-speed drill; when deep planing is required, a wire brush is often attached to the dermabrader. More superficial abrasion can be accomplished with a smoother disc known as a diamond fraise.

No need to panic, though; a skin refrigerant (often ethyl chloride) is first sprayed over the area to firm the skin and freeze out pain. The imperfections can then be abraded with a variety of sizes and textures of wire brushes or fraises. Bandages go on, and the patient is free to go home—not out into the world—but home. For "post-operative" pain (or more properly, discomfort) aspirin will probably do the trick. In the space of a few days a crusty surface develops which will shed in seven to ten days, leaving a pinkish-colored surface which soon fades, depending on the patient.

What about chemical peeling?

Quite a lot, and there are at this moment in the annals of medicine some doctors who prefer it—especially for eyelids and lips—just as there are other equally distinguished men who feel dermabrasion has the edge, for rejuvenization and everything else. Sometimes one treatment is used in conjunction with the other. Essentially a chemical peel involves the application of a caustic substance such as trichloracetic acid or phenol in varying strengths. Which one and how much depends on the extensiveness of the peel. Extensive can mean your whole face.

Very light peeling, by the way, is done by some beauty salons, but a dermatologist, because he is a doctor, can go farther when more stringent measures are needed.

In the average dermatologic peel what happens is this: First, if necessary, anesthetic; then the application of the chemical peeler. In the space of a few minutes the top layer of your skin turns whitish-grey. Later a brown crust forms, and generally after three to five days falls off, leaving your skin pinkish with less apparent lines and wrinkles. . . . If your face presents more of a challenge, the dermatologist can, at the time of the peel, cover the chemical peeler with occlusive surgical tape to gain deeper penetration. Twenty-four to forty-eight hours later he removes the tape, revealing a reddish-brown crusty, oozy look like the mask of a severe sunburn. As with dermabrasion, in seven to ten days, when the crusts fall off the peeled skin will look pink, perhaps even ruddy pink; this, too, will shortly fade.

Naturally, you will have been out of circulation the whole time, but—perhaps after a touch of protective lotion—you can go back to makeup and begin to enjoy your new image. . . . A year or several years later you may want a refresher-peel or a bit of retouching, all possible and medically safe.

What can you do with an aging, prunish upper lip?

Occasionally one or all three methods—dermabrasion, peeling, and silicone-injections—can be brought into play for this. Chemical peeling works very well for this, and for the lower lip, too. Like most skin problems, it can be handled in the doctor's office, probably in half an hour's actual working time. Pretty much the same rules apply to this as to whole-face peeling. Again, you would probably rather not be seen at work or on the town for several days.

What about silicone?

Pure liquid silicone is being increasingly used to correct any number of defects where the object is to augment a depression or defect due to the loss of tissue in the skin or deeper. Since it is an inert substance in the biological system, the body doesn't react unfavorably to its presence when it is properly used. Some of the major correctables done with pure liquid silicone are the previously mentioned prune lip, paranasal grooves—that's nose-to-mouth lines; forehead lines and glabella (between the eyebrows) lines; and also chicken pox, acne, and drug-addict's scars as well as facial hemiatrophies.

This multiple injection technique usually requires several visits to the doctor's office at intervals roughly a month apart, depending on the problem.

Can anything be done about fatty facial pouches?

Occasionally yes, depending on their size and position. Instead of surgery, which is the usual thought that springs to mind, they can sometimes be injected with cortisone-like preparations which may diminish their size; ergo, you look better.

What more can women expect?

For one thing they can expect an expanding, sympathetic regard for their looks by dermatologists, and especially those interested in dermatologic surgery. The American Society for Dermotologic Surgery has been actively fostering specialized surgical training programs to produce more knowledgeable dermatologists who can handle corrective and cosmetic surgery of the skin. Many dermatologists have already performed in their offices mini-face-lifts, blepharoplasties—eyelid rejuvenation; brow lifts—the excision of fat tissue directly above the eyebrow to raise it, correcting a droop; hair transplants—good news for women as well as politicians and Frank Sinatra.

On another level, dermatologists remove large malignant skin tumors and repair the defects by utilizing flaps and skin grafts to obtain the best possible cosmetic results. The avant-garde in the profession takes the point of view expressed by Dr. James R. Trimble of Jacksonville, Florida, that "the patient has a right to expect high standards." He and other cosmetically-oriented dermatologists do almost all of this surgery in their offices, which avoids "hospital trauma" and is convenient and economical for patients.

How do you find the right dermatologist?

If you have one to start with, he may not be "cosmetically oriented"—perhaps because his particular interests lie elsewhere in his field. But there is every reason to ask him to whom you can go to have the appraisal and/or attention you want; almost invariably he will be able to recommend a dermatologist who has the cosmetic skill and expertise that's desired. . . . If you don't have a dermatologist, ask your favorite doctor—a G.P., internist, even your gynecologist. If this fails, consult the university-based medical center nearest you. ▼

—ROSEMARY BLACKMON

KAREN GRAHAM

(Continued from page 163)

"It's only money. Who said that was life?"

the latest T-shirts and jeans"). To lunch on hard-boiled eggs and canteloupe for a week to get rid of three of her 110 pounds so that she can eat her way to Europe on the S. S. *France* and return as "the fattest model in New York." To pick and choose the jobs she will take, so she will have time—to ski, water-ski, play tennis, travel, dance, loaf, be with the man she loves, study French, find a sold-out record of Lena Horne and Gabor Szabo, write thank-you's to editors who didn't expect them, send an orchid plant to a photographer who saw her through a difficult but successful sitting, and be ready to help the people she likes. Karen, for instance, never appears in fashion shows. Only once an editor she cares about called her up and said she needed her, so Karen, who says she doesn't know how to walk or move, arrived ready for the runway—neat, gleaming, on time.

For Karen, what next? "Modeling has been a lot of fun, but it's not a lifetime profession. I plan to quit while things are still good. I might go back to teaching. I put a lot of thought into the rest of my life . . . to keep busy is the important thing."

A model booking agent said, "I don't worry about her blowing her money on some deadbeat or jumping off a bridge. Karen has common sense."

An editor: "What she is going to do will be a total surprise to all of us."

Whatever Karen does, this sweet-hard girl, as contradictory as a coil of tungsten dipped in honey, will arrive at the rest of her life, disciplined, neat, gleaming, on time. ▼

ACCESSORY DETAILS

THE IMPACT OF A MODERN BEAUTY

Page 94: Cartier lighter. Eisenberg Ice earrings, at Henri Bendel. Cultured pearls by Imperial Pearl Syndicate.

Page 96: Tropic-Cal sunglasses. Anne Klein shirt. Lyle & Scott cashmere sweater. Morris Moskowitz belt. Gucci bracelet. Halston trousers.

Page 100: Monet earrings. Handcraft scarf. Shirt by Calvin Klein, at Altman's. Ralph Lauren pants, at Bloomingdale's. Grandoe gloves.

Page 108: Gloria Sachs shirt. Cisco scarf. Yves Saint Laurent belt. Watch at Hunting World. Gucci bracelets. Gloves at Saks Fifth Avenue.

Page 109: Hat by Don Marshall. Chain at Georg Jensen. Bagatelle bracelet. Beauty Mist tights.

Page 110: Gold chain at Georg Jensen. Belle-Sharmeer tights. Herbert Levine shoes.

Page 111: Trifari earrings Round-the-Clock tights. Shoes by Silvia B for Fiorentina.

Page 112: Lillian Barkow earrings. K.J.L. bangles, at Lord & Taylor.

Page 113: Trifari earrings. Blassport trousers. Shoes by Herbert Levine.

Page 114: Trifari earrings. Bracelet by Elsa Peretti for Halston.

Page 115: Jack Gilbert earrings. Richelieu bracelets.

BLONDNESS

Page 126: Earrings and necklace by Kenneth J. Lane for Marvella.

Page 131: Mastagem cultured pearl earrings and Anchor Casting cultured pearl-and-gold bracelet: Bloomingdale's.

THE NEW EASE IN FUR

Page 132 (left): Halston glasses. Doro scarf. Chain by Pierre Cardin for Lucien Piccard. Arlene Seitchik pendant. Shirt, Blousecraft by Maxime de La Falaise. Pants by Bonnie Cashin for Philip Sills.

Page 132 (right): Kenneth J. Lane sunglasses. Doro scarf. Chain by Pierre Cardin for Lucien Piccard. Kay Fuchs gloves. Halston sweater and pants. Shoes by Florence Otway for Mademoiselle.

Page 133: Gregory shirt. Halston sweater and pants.

Page 134: Hat by Don Anderson for Scheer Bros. Aris gloves.

Page 135: Hat by Don Anderson for Scheer Bros. Viola Weinberger gloves. Gucci watch. Judith Leiber bag. Pants by Christian Dior-New York.

Page 136: Hat by Don Anderson for Scheer Bros. Minaudier by Ben King Original, to order at Henri Bendel. Kay Fuchs gloves. Necklaces by Kenneth J. Lane for Marvella, at Bonwit Teller. David Evins sandals.

Page 137: Cap, turtleneck, and pants by Pierre Cardin. Grandoe gloves. Foreign Intrigue bracelet.

Page 138 (left): Michael Moraux for Dubaux earrings, and pendant on pearls. Van Raalte gloves. Ben King Original bag. John Anthony sequin pants. Shoes at Charles Jourdan Salon.

Pages 138, 139 (center): Eisenberg Ice earrings. K.J.L. bracelet. Van Raalte tights.

Page 139 (right): William de Lillo earrings. Cadoro ring. Walborg bag. Burlington tights.

THE SUPER-ALLURE OF MEN'S ROBES MADE FOR WOMEN

Page 150: Trifari earrings. Monet chain. Tiffany writting paper and pen. Riviera glasses.

Page 151: Monet chain. Danecraft pendant. Handkerchief by Herman Schmidt & Brendle. Anchor Casting gold bracelet. Aliata slippers.

Page 152: Lalique bottle of L'Air du Temps by Nina Ricci. Clear bottles from Joia.

Page 153: Glentex scarf. Monet chain and bangle.

Page 154: Riviera glasses. Leron comforter. Vase from Tiffany.

Page 155: Earrings, neck chain, and bracelet by Monet. Aliata slippers.

Page 156 (left): Riviera glasses. Danecraft pendant.

Page 157: Danecraft pendant. Bagatelle bracelet.

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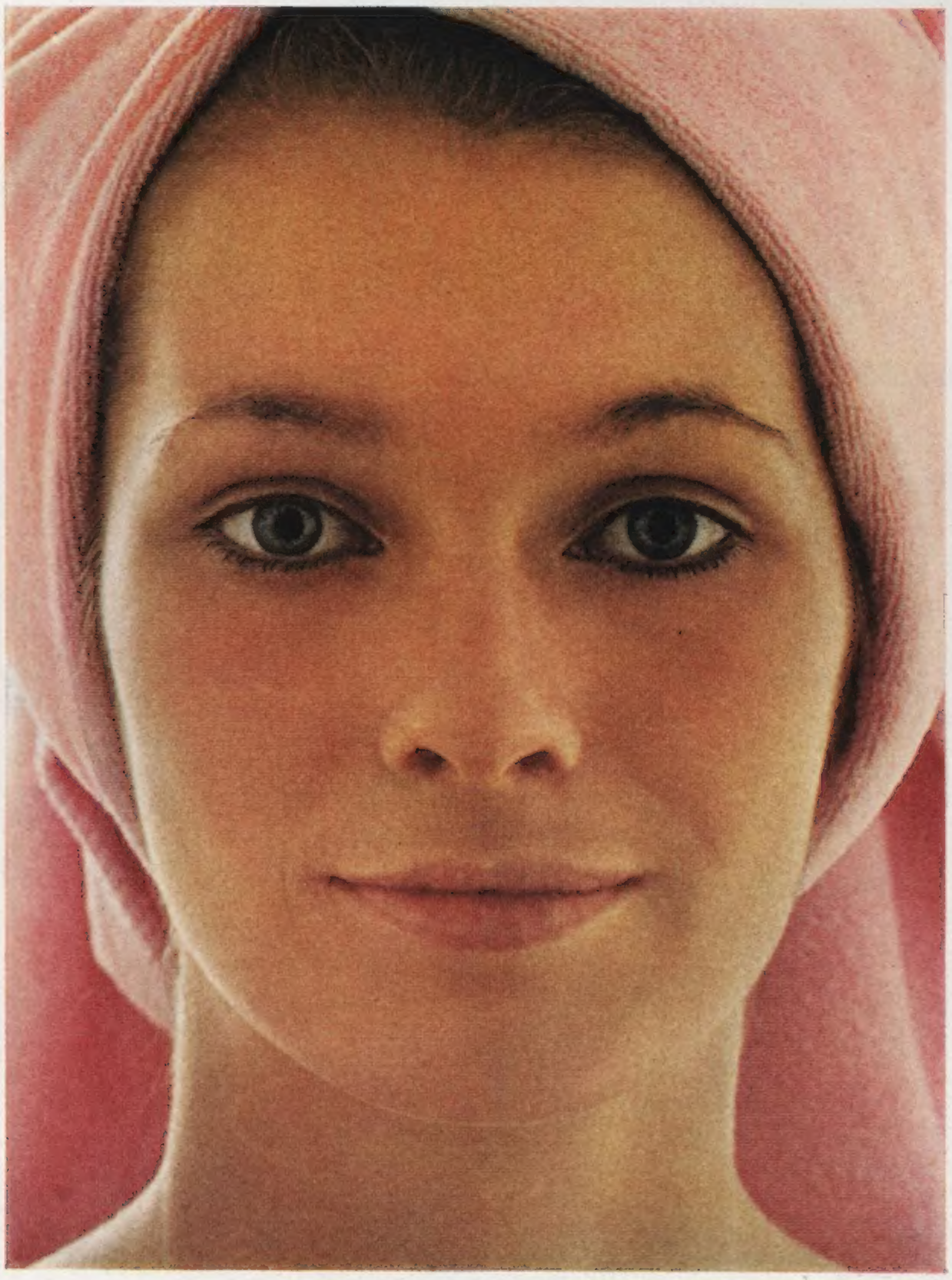
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